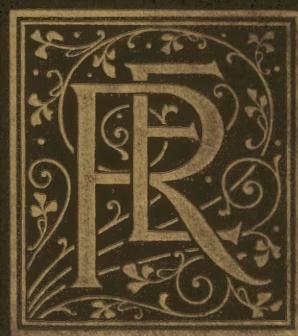


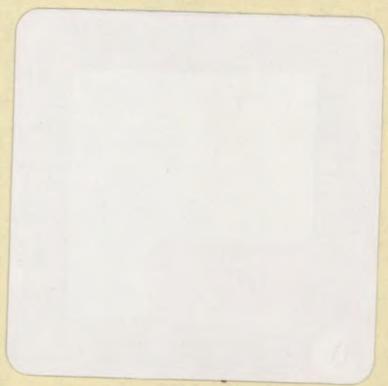
AN ILLUSTRATED RECORD
OF THE
RETROSPECTIVE EXHIBITION
HELD AT
SOUTH KENSINGTON, 1896



COMPILED & EDITED BY
JOHN FISHER 
 HEAD MASTER
KENSINGTON SCHOOL
OF SCIENCE & ART
BERKELEY SQUARE 
 BRISTOL

LONDON: CHAPMAN & HALL LTD
1897

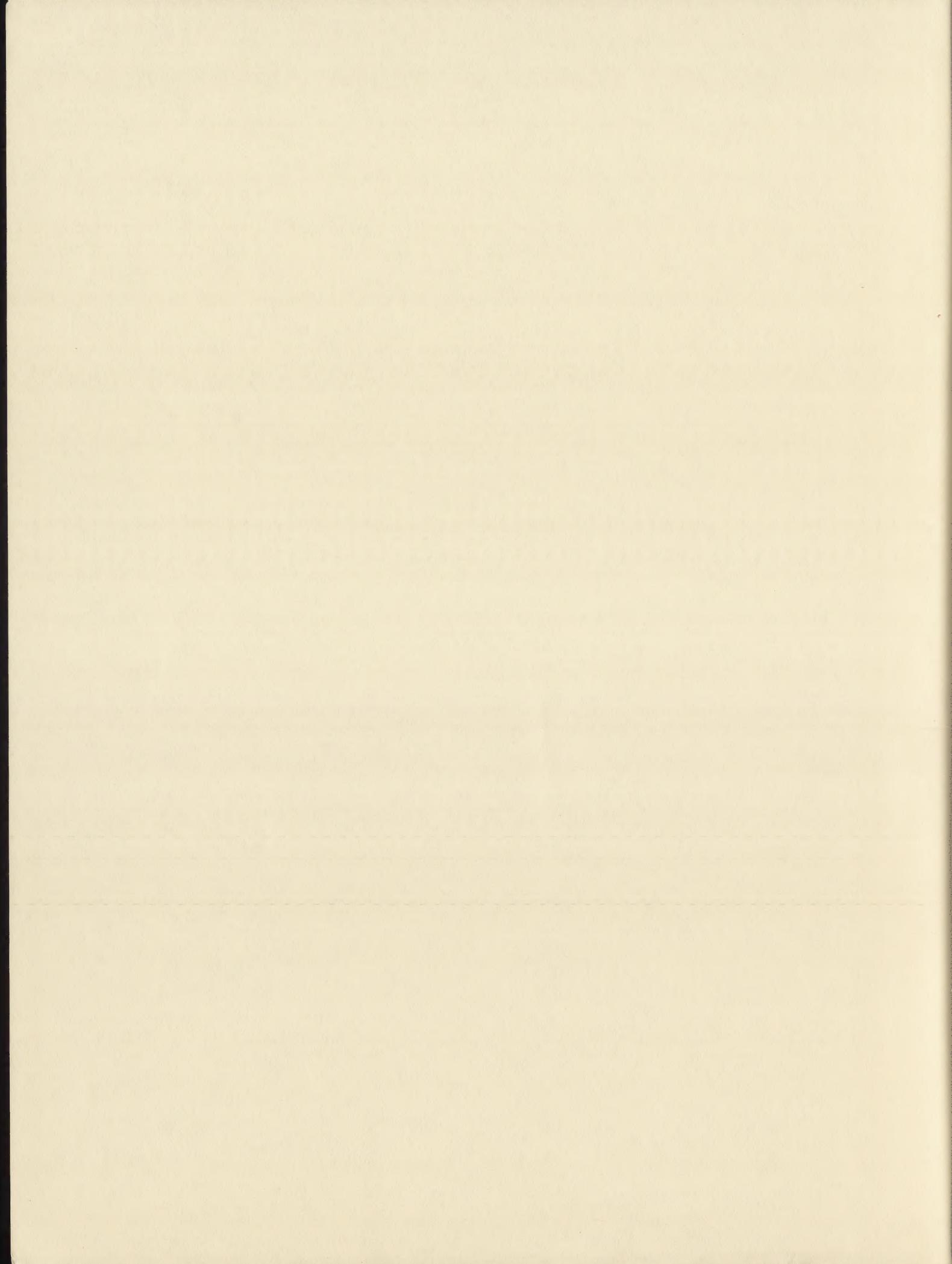


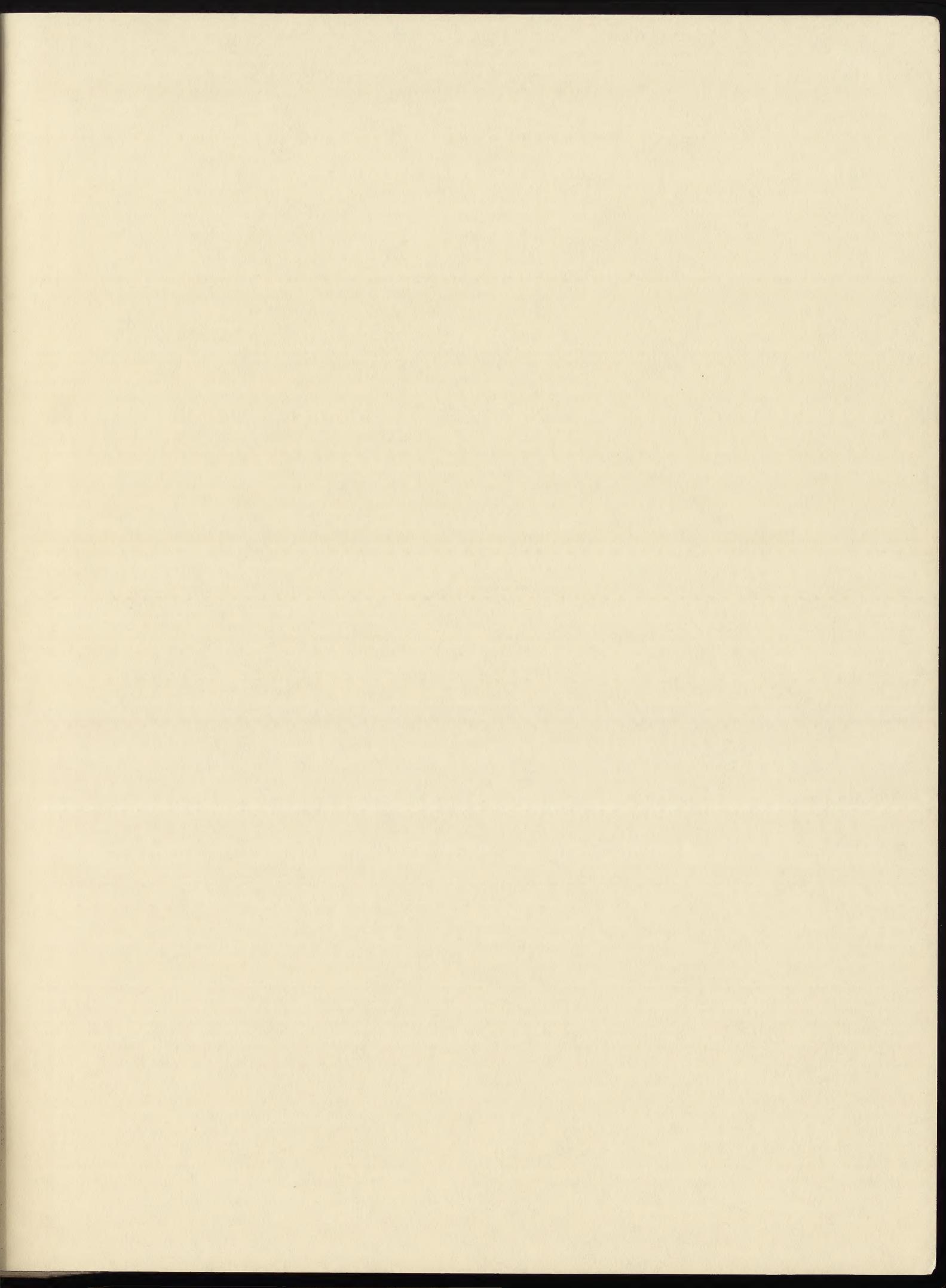


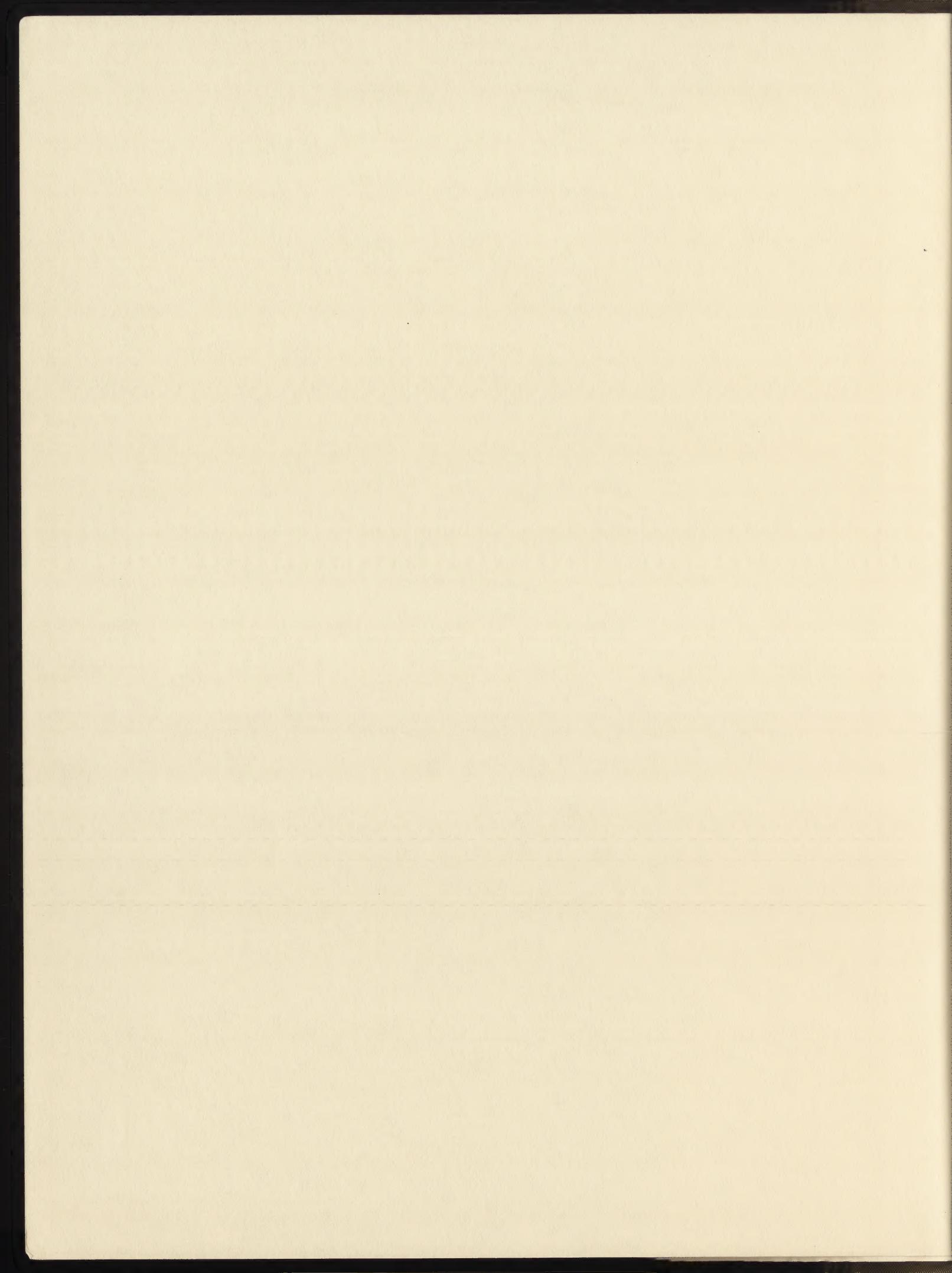
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COMPILED AND EDITED

BY

~ JOHN FISHER ~

HEAD MASTER

KENSINGTON SCHOOL OF
SCIENCE & ART, BERKELEY
SQUARE, BRISTOL ~ ~

CONTAINING TWO HUNDRED AND FIFTY-SIX
ILLUSTRATIONS OF DESIGNS, MODELS, PAINT-
INGS, DRAWINGS FROM LIFE, ETC., FOR WHICH
GOLD AND SILVER MEDALS HAVE BEEN AWARDED
BY THE DEPARTMENT OF SCIENCE AND ART

London: CHAPMAN & HALL, Ltd.
1897

AN ILLUSTRATED RECORD OF THE RETROSPECTIVE EXHIBITION HELD AT SOUTH KENSINGTON, 1896.



N venturing to place before the public this illustrated record of the Retrospective Exhibition of 1896, we are actuated by the following objects :—

1. To preserve in permanent form, for the immediate use of art masters, teachers, students, designers, modellers, draughtsmen, and art workmen generally, the principal examples which compose this instructive and interesting exhibition, all of which have within the past eleven years been awarded Gold and Silver Medals by the Department of Science and Art.
2. To effect a direct connection between the art student and the manufacturer, by providing the latter with a handy means of reference, and be to them an indication of the best exponents of the particular kind of art work they demand.
3. To visibly demonstrate and record the growth and progress of our art schools and English practical art in general.

The progress of practical art, particularly at the present time, offers one of the most interesting studies of the day. On all sides we hear discussed the merits and demerits of technical education, how and in what way it is to affect our workmen, our manufacturers, our art schools: even our daily comforts are to be influenced! And as the art school has been, and is, the vitalising stimulus to the technical education movement of to-day, it is opportune that the Retrospective Exhibition at South Kensington which

was organised

was organized by the Department of Science and Art, and opened in July 1896, should, by a work of this nature, be commemorated as of the greatest interest, usefulness, and necessity.

The great interest taken by Her Majesty the Queen, and the late Prince Consort, in the development of Art in this country, renders the publication of this work in the sixtieth year of her reign, and following upon an international commemoration of the longest reign of any English sovereign, one of peculiar significance and interest, and offers another tribute to Her Majesty's wisdom when, in November 1852, in a speech at the opening of Parliament, she stated that "The advancement of the fine "arts and of practical science will be readily recognised by you as worthy "the attention of a great and enlightened nation. I have directed that "a comprehensive scheme shall be laid before you, having in view the "promotion of these objects, towards which I invite your aid and "co-operation." The policy thus indicated took form in the creation of the Department of Science and Art in the following year.

A brief retrospect of the origin of our art schools and classes will probably be of interest, and by its introduction in these notes the growth and progress will be better understood.

In the year 1835, in response to a motion proposed in the House of Commons by Mr. William Ewart, M.P. for Liverpool, a select committee was appointed, and in 1836, on the reappointment of the committee, the establishment of schools of design was recommended.

As a result of this recommendation, the Treasury voted £1500 for the establishment of a normal school of design, which was opened in Somerset House on the 1st of June, 1837.

In 1841 the Government decided to assist in the formation and maintenance of schools of design in the manufacturing centres, and voted an annual grant for this purpose.

In 1851-52 there were seventeen branch schools, and in the latter year the Managing Council was abolished, and in its place was created a Department of Practical Art, which, on the addition of a science division a year later, changed its title to that of the Department of Science and Art.

Constitutional changes continued to be made, the principal one being the amalgamation of the Education and Science and Art Departments in 1856. Previous to this change the Department of Science and Art was under the direction of the Board of Trade. On the amalgamation of the two establishments, they were placed under the Lord President of the Council, a Vice-President, and a Committee of the Council on Education.

In 1857 the Department took up its abode at South Kensington, having removed from Marlborough House, where, on leaving Somerset House in 1852, it had been located. At the time of its removal to South Kensington there were 12,509 students receiving instruction in local schools of Art, and 396 at the National Art Training School, whereas only 6,997 students attended the schools of design previous to the establishment of the Department. The official report shows that in 1895 there were 136,768 receiving instruction in our art schools and classes.

In arranging the Retrospective Exhibition, the Department at once hit upon the best method of showing the value of its organisation and work, and to disprove that oft-repeated fallacy—the supremacy in Art of our Continental neighbours. Work for work, and school for school, it will be difficult indeed to verify the statements which we hear so easily and airily made about the quality of the practical art work of our country as compared with that of France and Germany.

In this publication, as in the Exhibition itself, the value and progress of the art teaching in our schools of art is shown in actuality; devoid of all embellishments, each work is exhibited on its merits.

The effect on the student of the perpetuation of the Exhibition will be most valuable, and for years to come, consciously or otherwise, its influence will assert itself.

On the art master and teacher the suggestive usefulness will be apparent in our national competitions. Birth will be given to new and enlarged ideas, a better understanding with the work done and the work to do, an enlightenment as to the strength and weakness of their individual positions, and an encouraging stimulus in that the labour they are called upon to undertake is surely and rapidly building for this country a national art, which by its purity and simplicity will in years to come demonstrate the supremacy of English practical art.

To the manufacturer, it will be difficult to overestimate the value of this collection of art work. In other exhibitions good and bad are so intermingled that debased examples unfortunately leave an impression which almost, if not entirely, obliterates the simpler æsthetic qualities, which are alone the properties of pure art.

To the designer, on whom the manufacturer has to depend for his original ideas, the influence must be far-reaching and acceptable, and should tend, as it were, to weld together the artist and the manufacturer into one enlightened person, working and striving for the advancement of the beautiful and the practical.

It is, however, in the interest of the students that this lasting memorial of the Retrospective Exhibition has been undertaken. They are, or soon will be, the art workmen on whom so much will depend. If English Art is to be universally acknowledged as a fact, if supremacy is to be obtained and retained, it is the art student, by his thorough knowledge, his enthusiasm, and his desire for the best, and nothing but the best, that will accomplish it.

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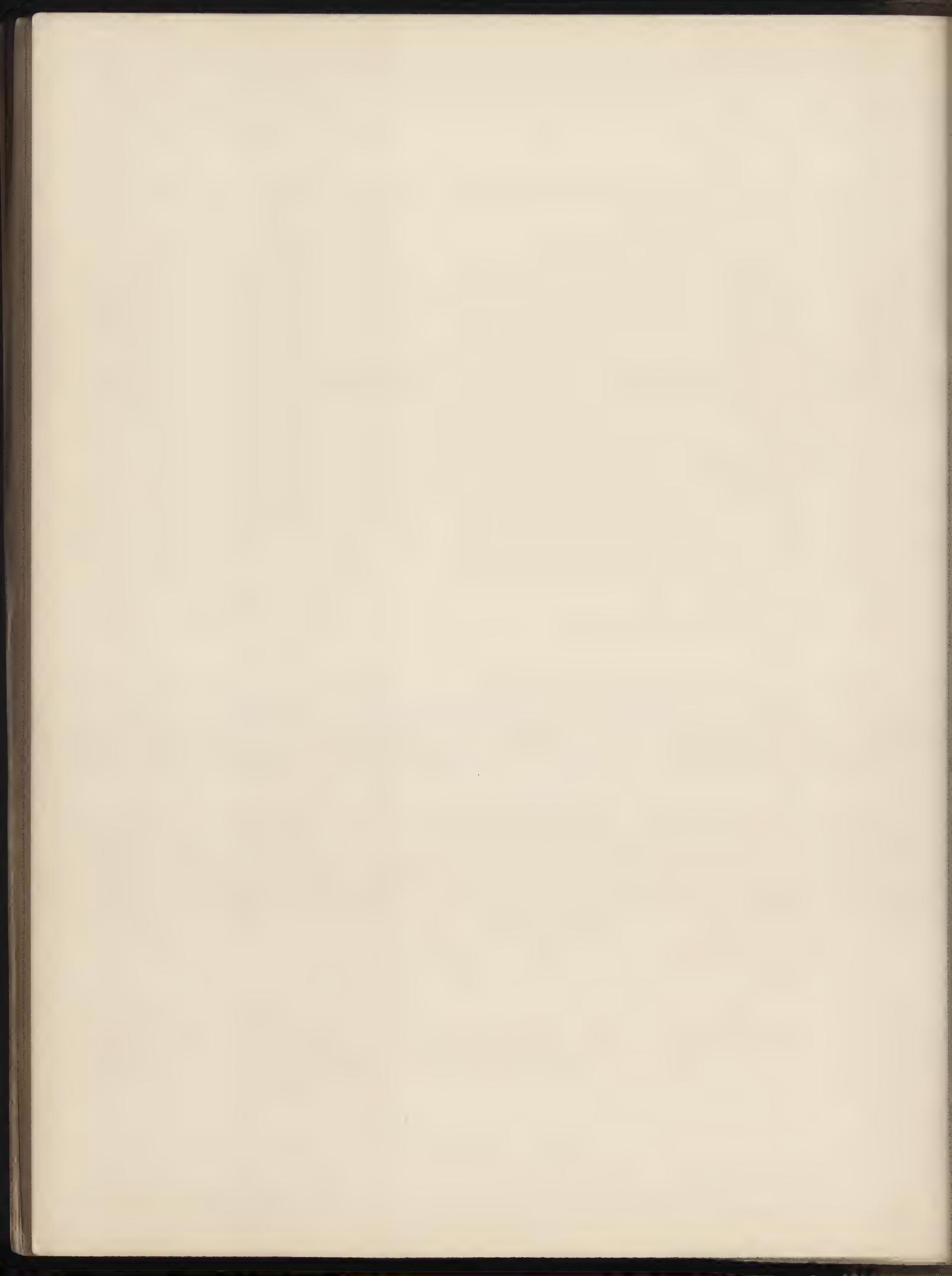
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DESIGNS FOR
LACE.

PLATES I TO 22.

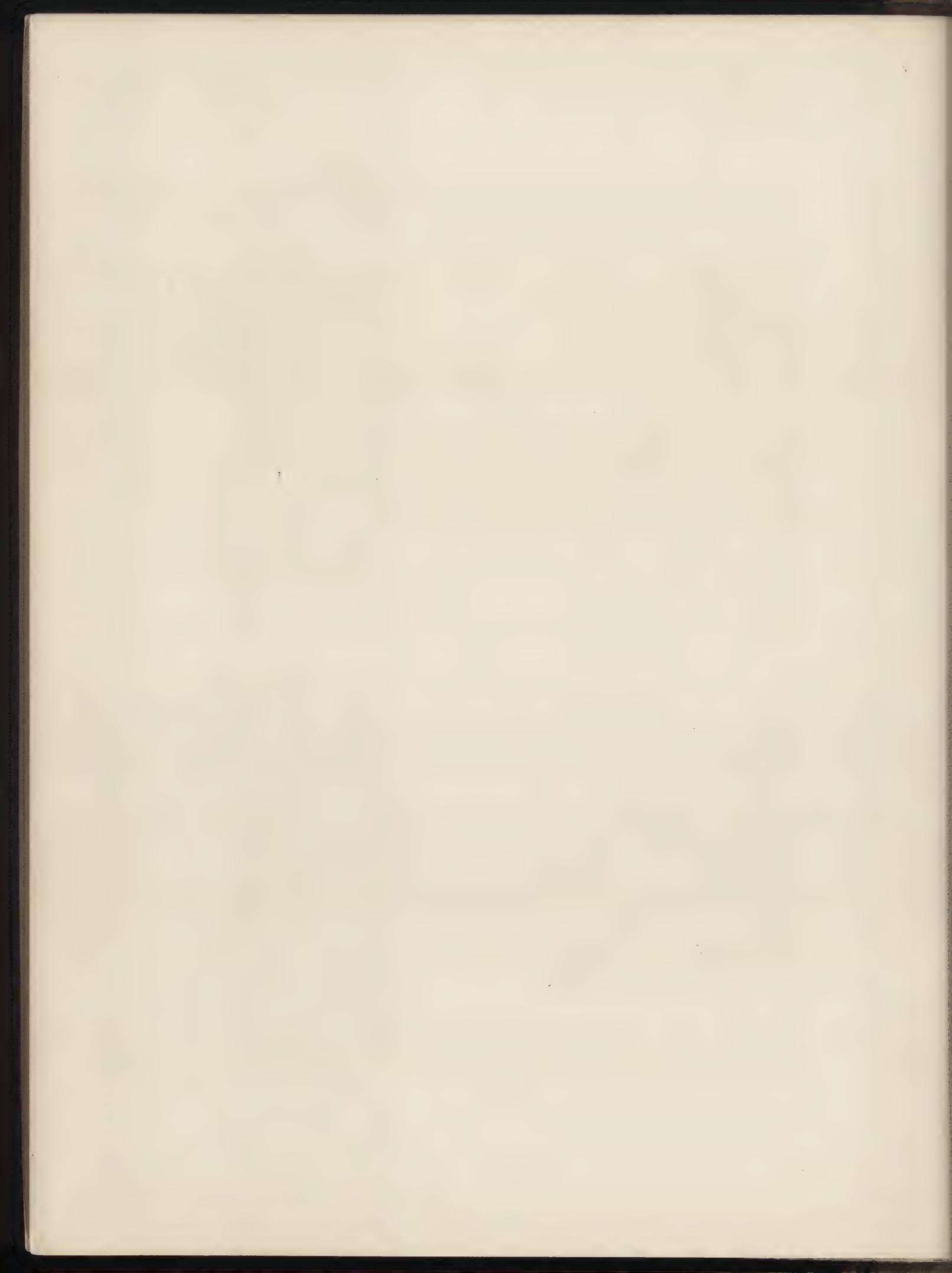




SILVER MEDAL,
1889.

Design for Lace Curtain.

W. H. PEGG,
NOTTINGHAM.





SILVER MEDAL,
1893.

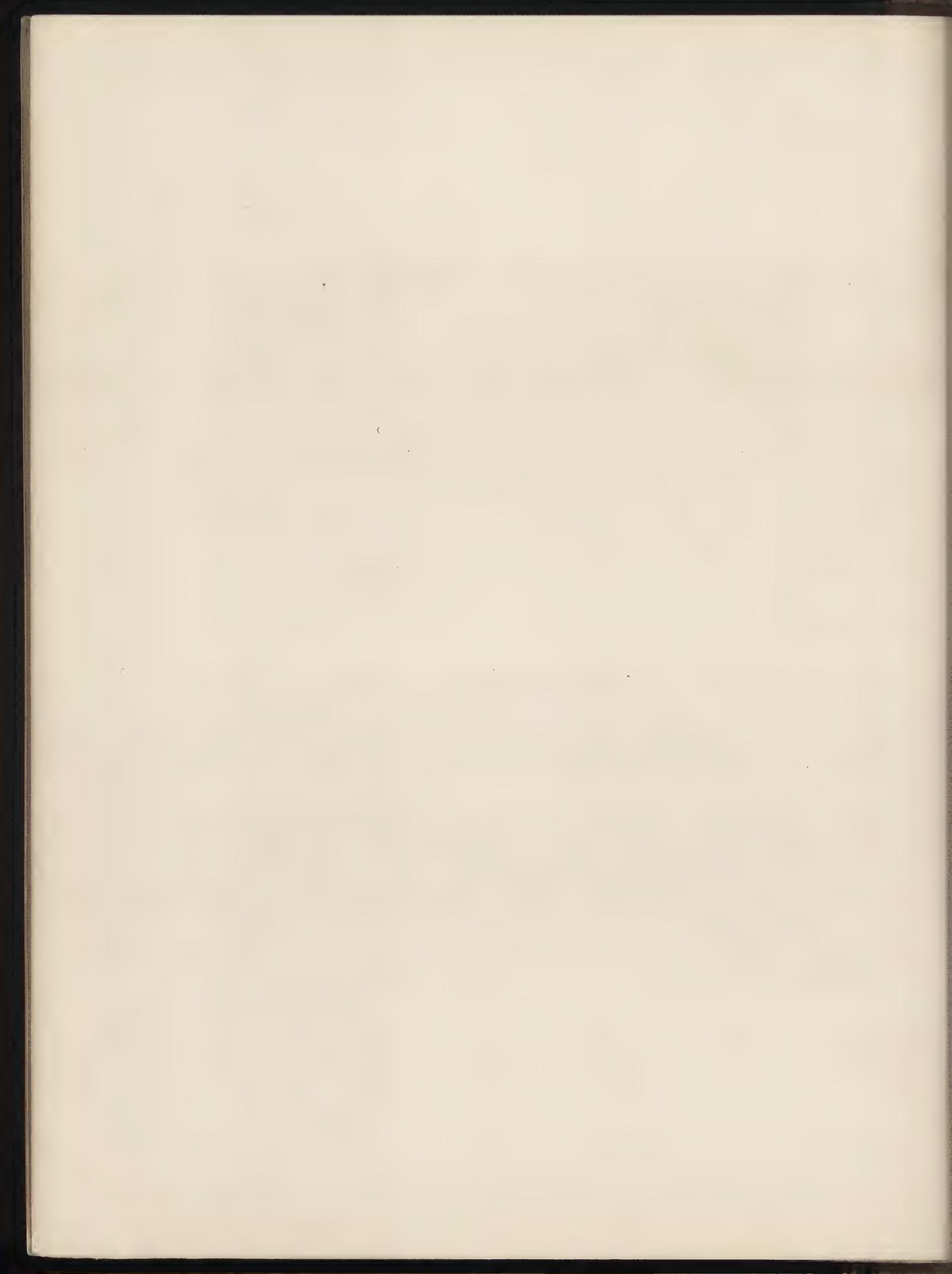
CLARA BLANCHE DAVIS,
BIRMINGHAM.



SILVER MEDAL,
1892.

Designs for Lace Fans.

SELINA K. NORTH,
BRADFORD.





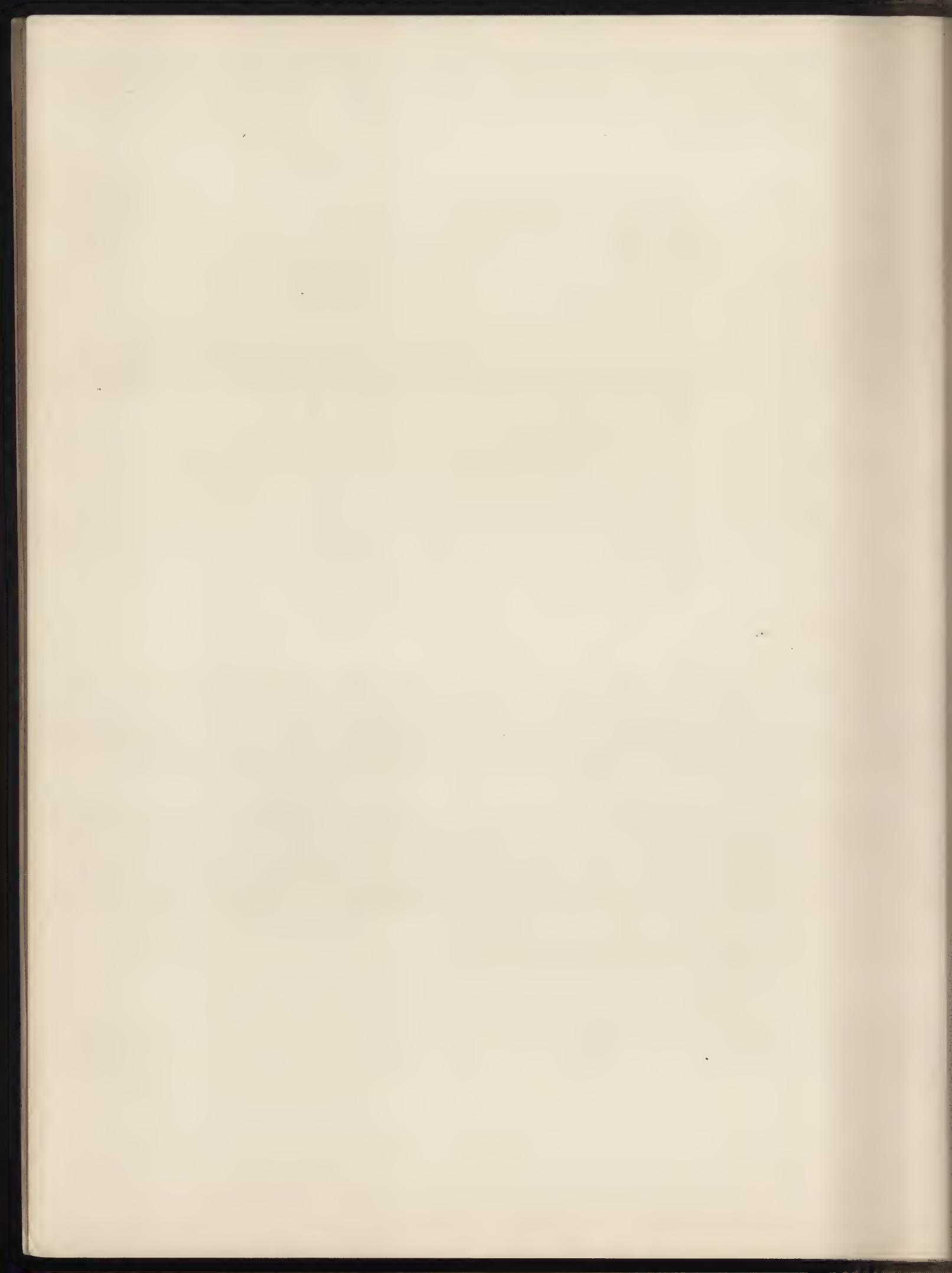
Design for Lace Handkerchief.



Design for Lace.

VER MEDAL,
1891.

EMILY ANDERSON,
CORK.

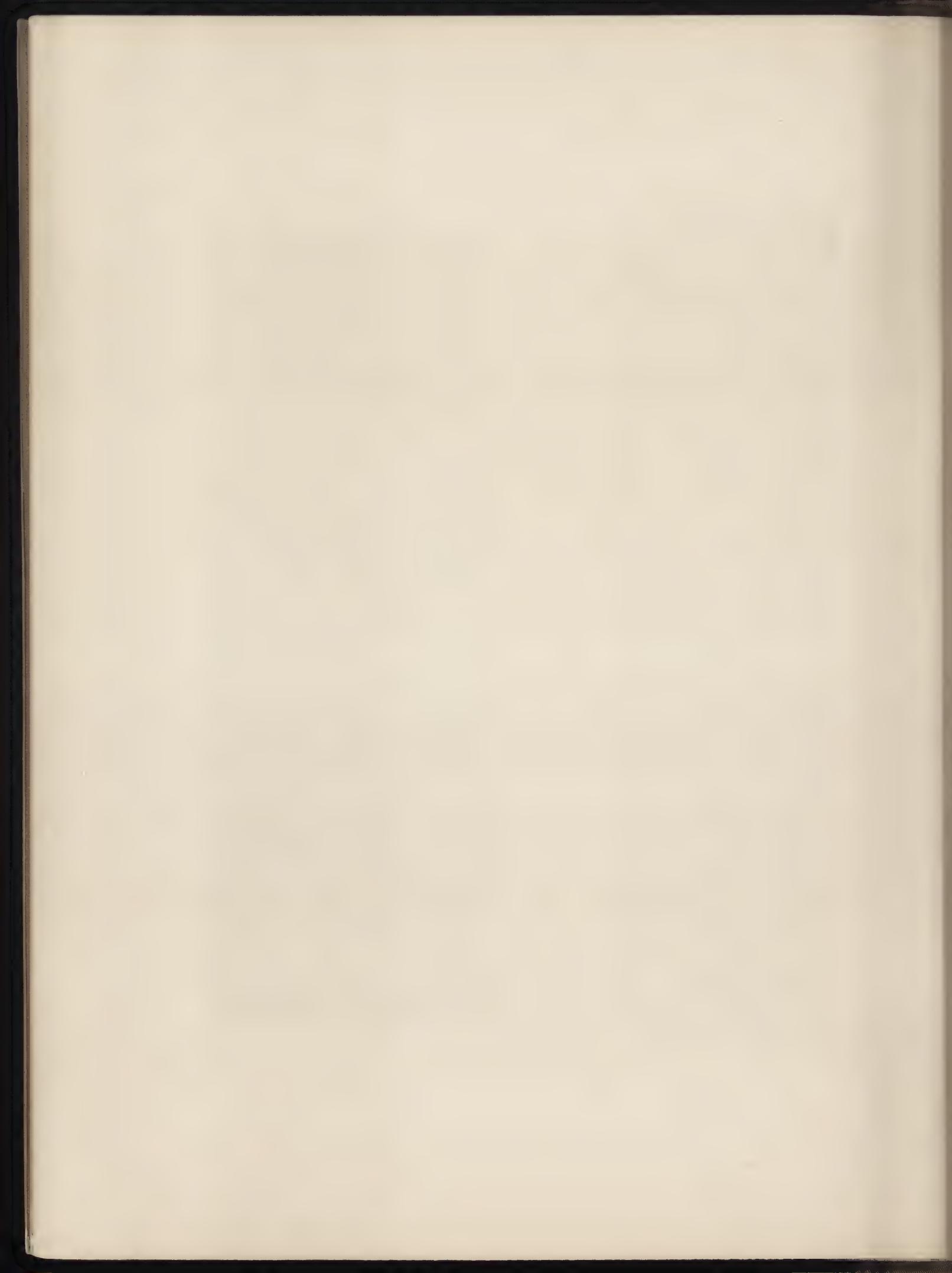




SIESTA MEDAL,
1888,

Flounces, Carrickmacross Applique.

EMILY ANDERSON,
CORK.





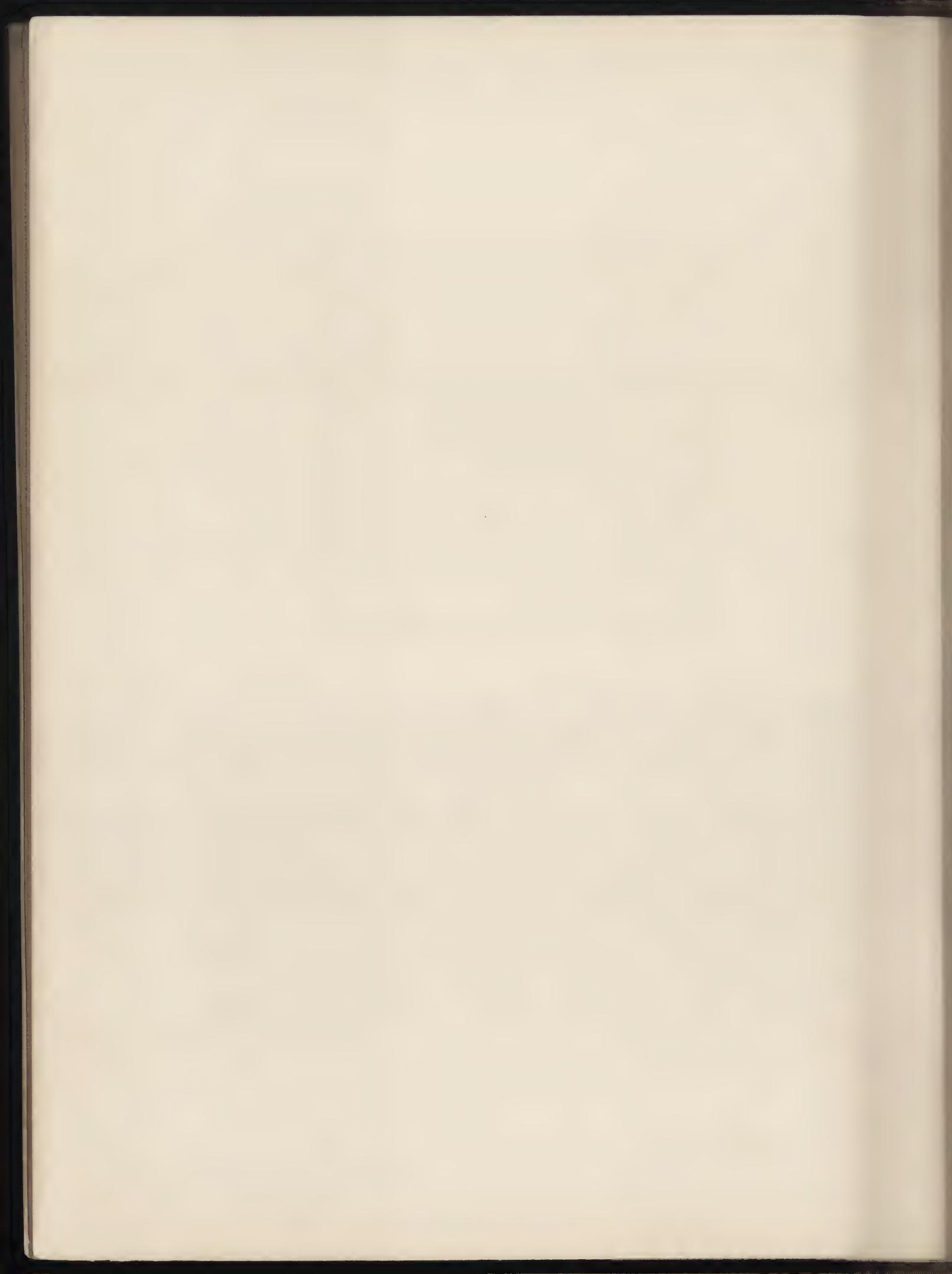
Needlepoint Lace Handkerchief.



SILVER MEDAL,
1889.

Adapted for Carrickmacross Applique.

EMILY ANDERSON,
CORK.

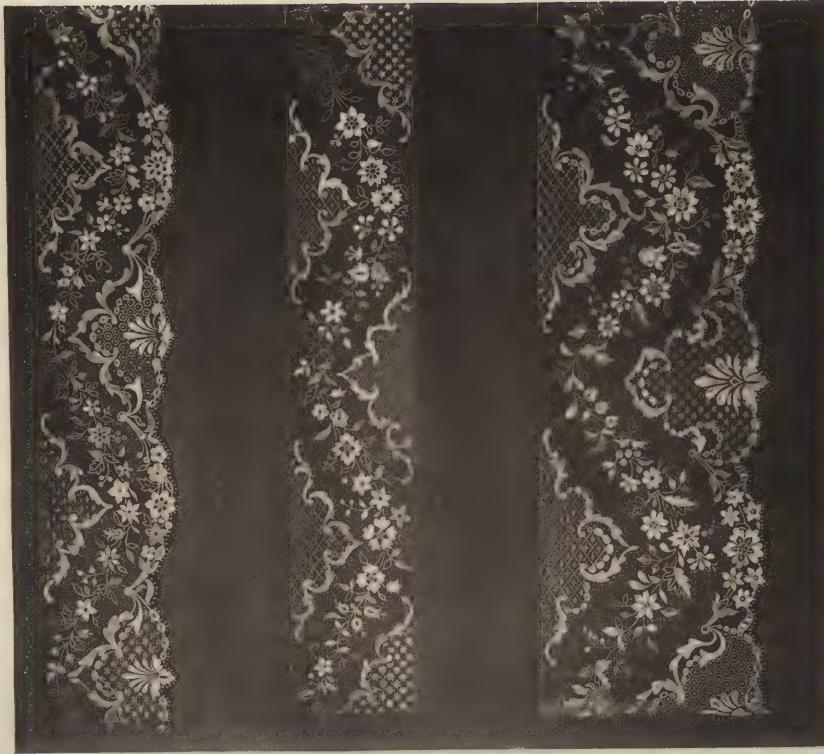




SILVER MEDAL.

Design for Curtain. Cut Linen and Embroidery.

ALICE JACOB,
DUBLIN



EMILY ANDERSON,
CORK.

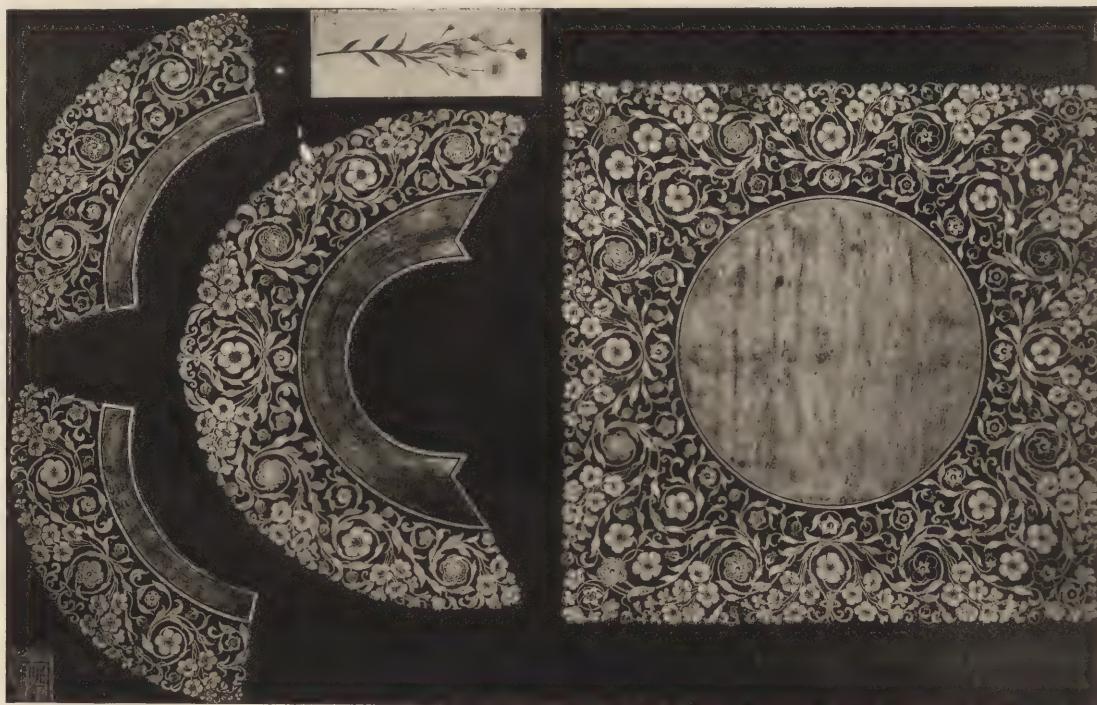
Borders for Limerick Lace.

SILVER MEDAL,
1889.

EMILY ANDERSON,
CORK.

Design for Flounce, Applique Work. 1889.

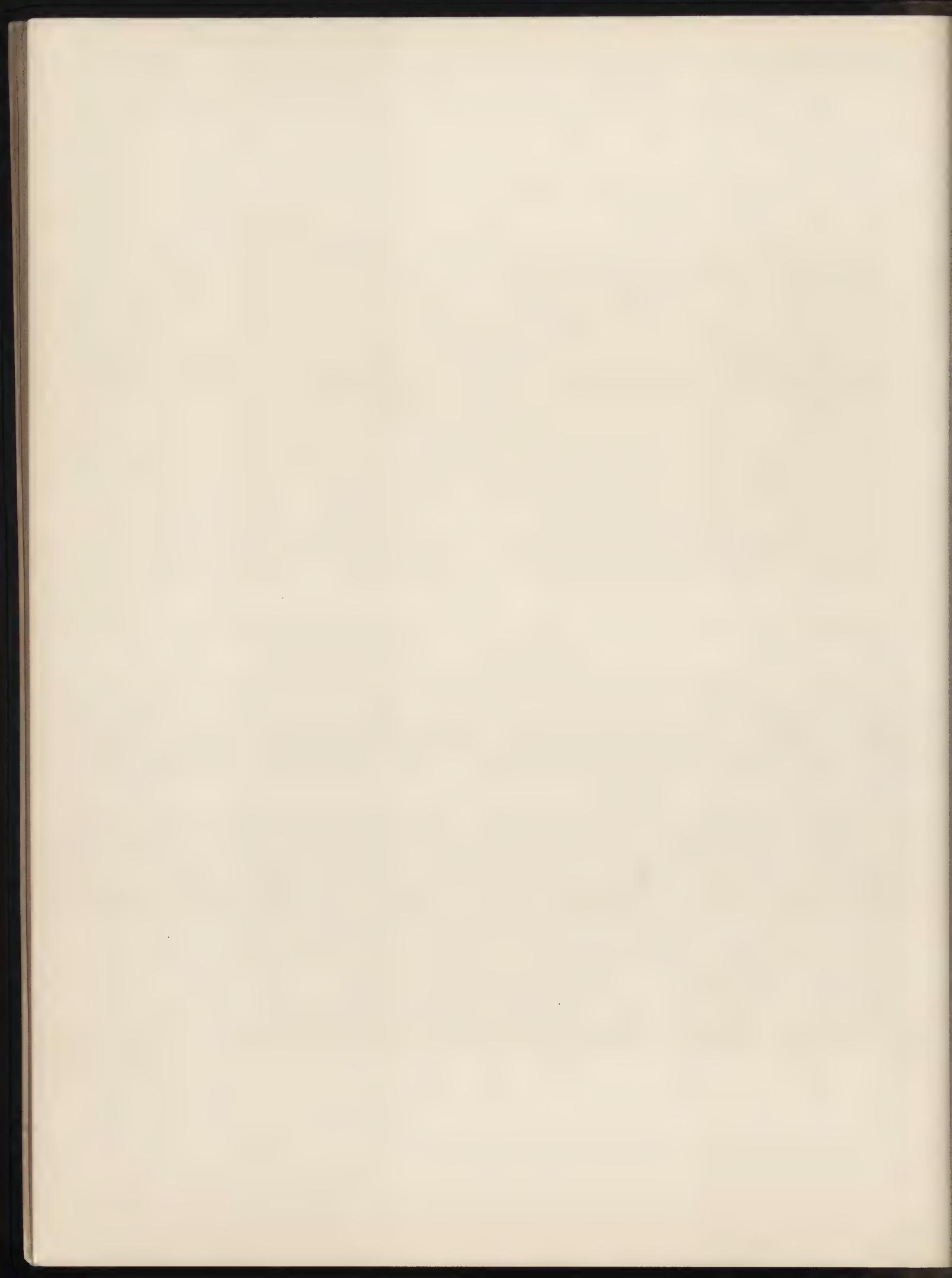


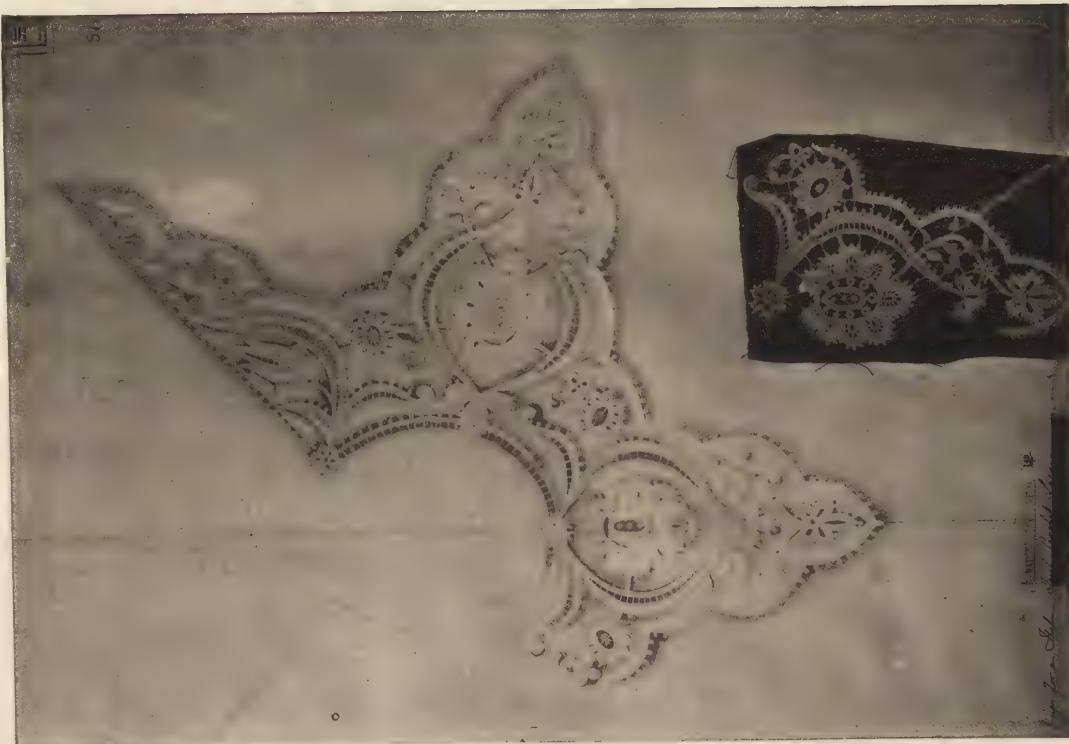


SILVER MEDAL,
1892.

Designs for Lace.

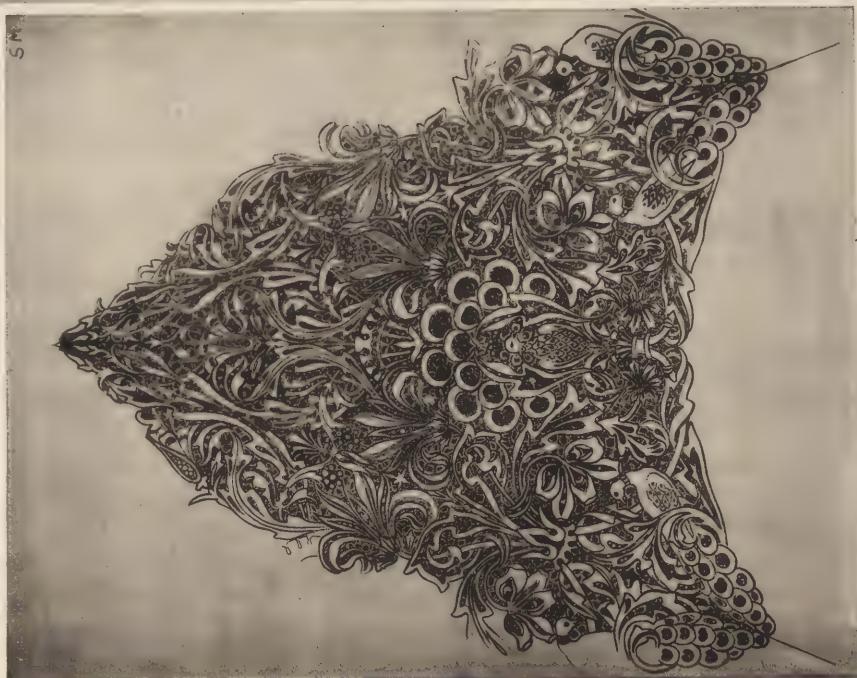
W. H. PEGG,
NOTTINGHAM.





SILVER MEDAL,
1895.
MARGARET WINSER,
DOVER.
Design for a Fichu in Crochet Lace.

SILVER MEDAL,
1895.
LIZZIE PERRY,
CORK.
Design for a Fichu in Crochet Lace.



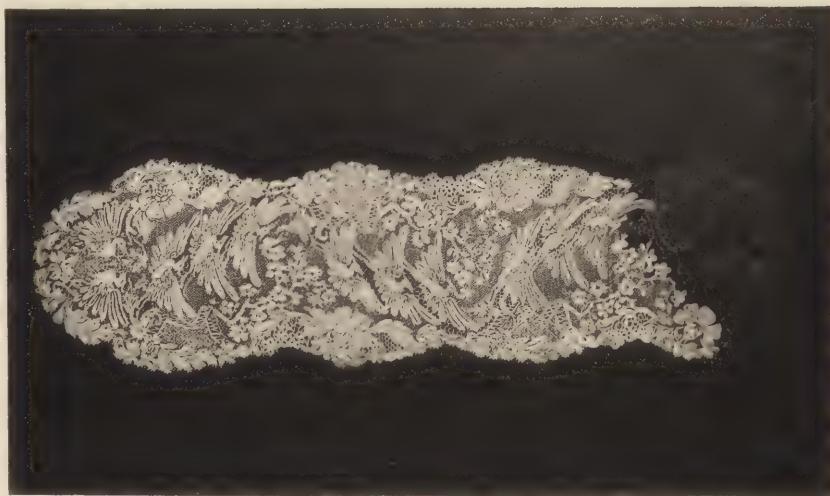
SILVER MEDAL,
1894.
MARGARET WINSER,
DOVER.
Design for Lace.

SILVER MEDAL,
1894.
LIZZIE PERRY,
CORK.
Design for a Fichu in Crochet Lace.

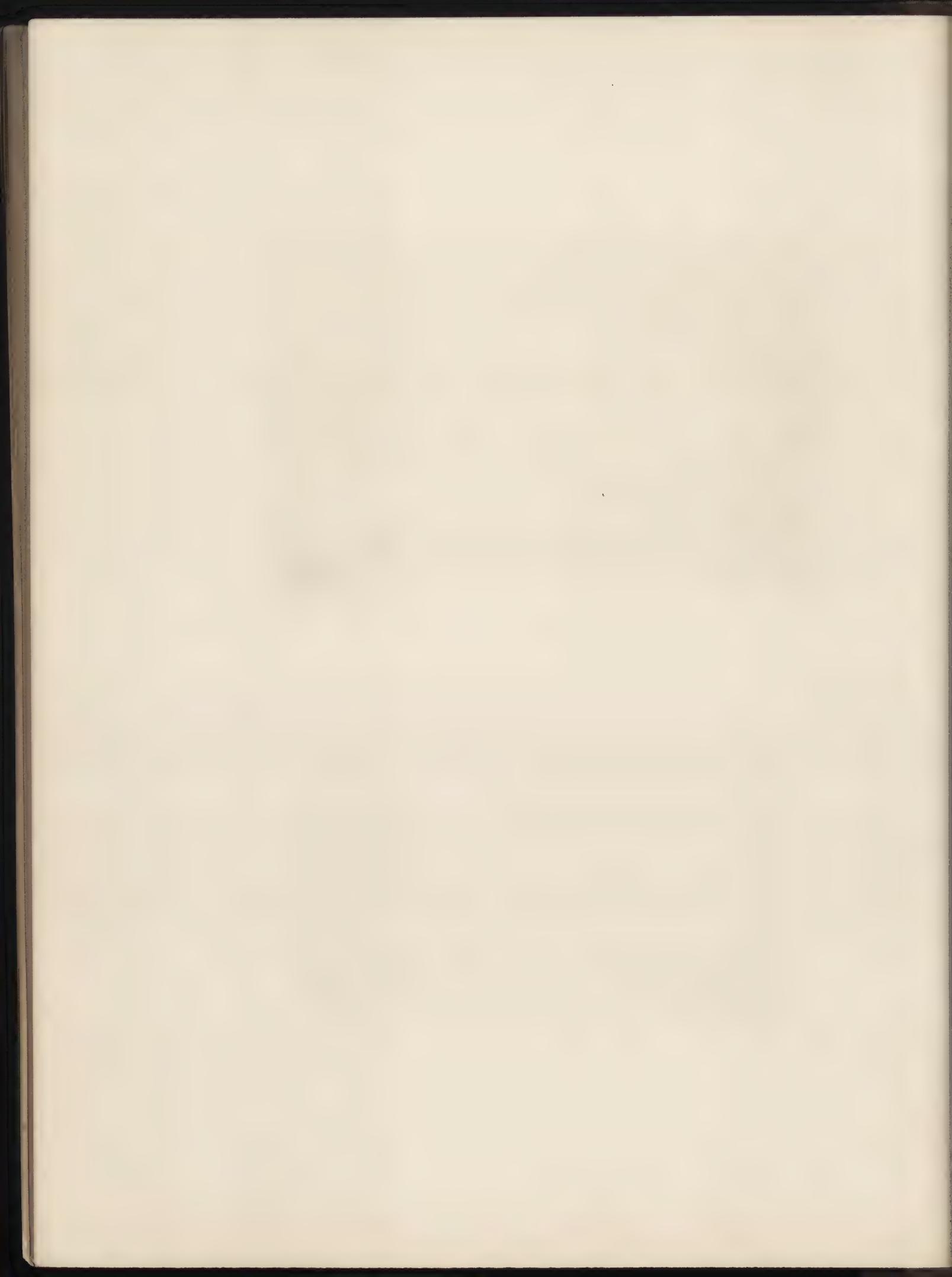


MARGARET WINSER,
DOVER.

Designs for Lace.



SILVER MEDAL,
1893.





Design for Flounce.



SILVER MEDAL,
1884.

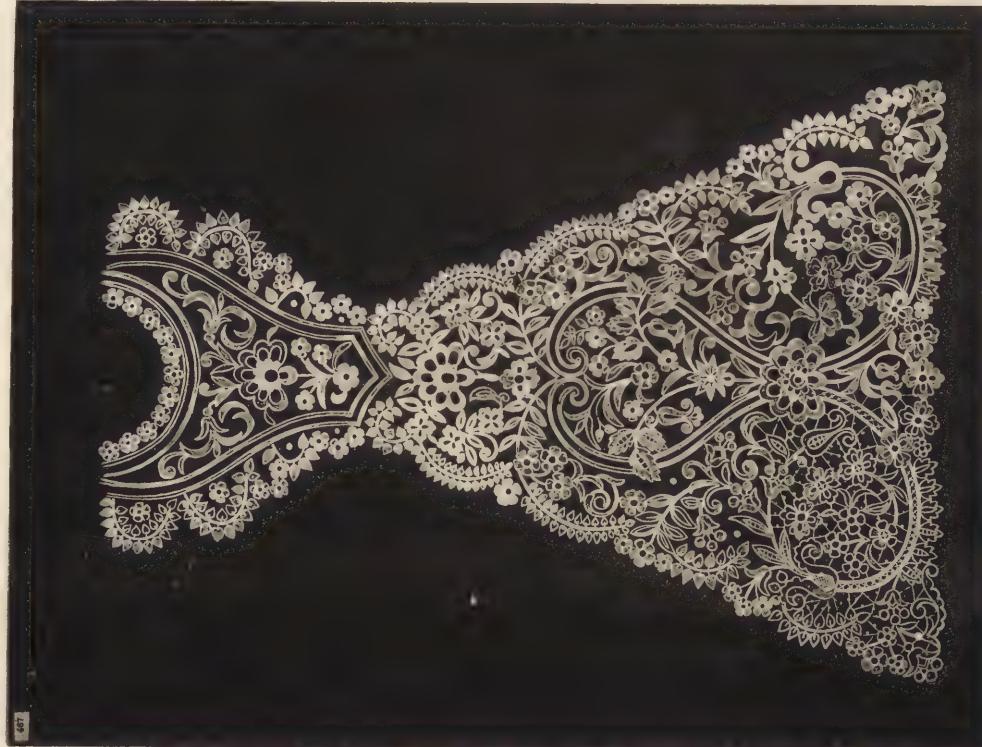
Design for Handkerchief.

ALICE BAILY,
DUBLIN.



MRS. T. H. ENGRAR, NEWRY.
n/c CAROLINE C. BEATSON, CORK.

Design for a Handkerchief in Tambour Lace



Design for Child's Dress in Carrickmacross Guipure.

STAYER MEDAL,
1887.



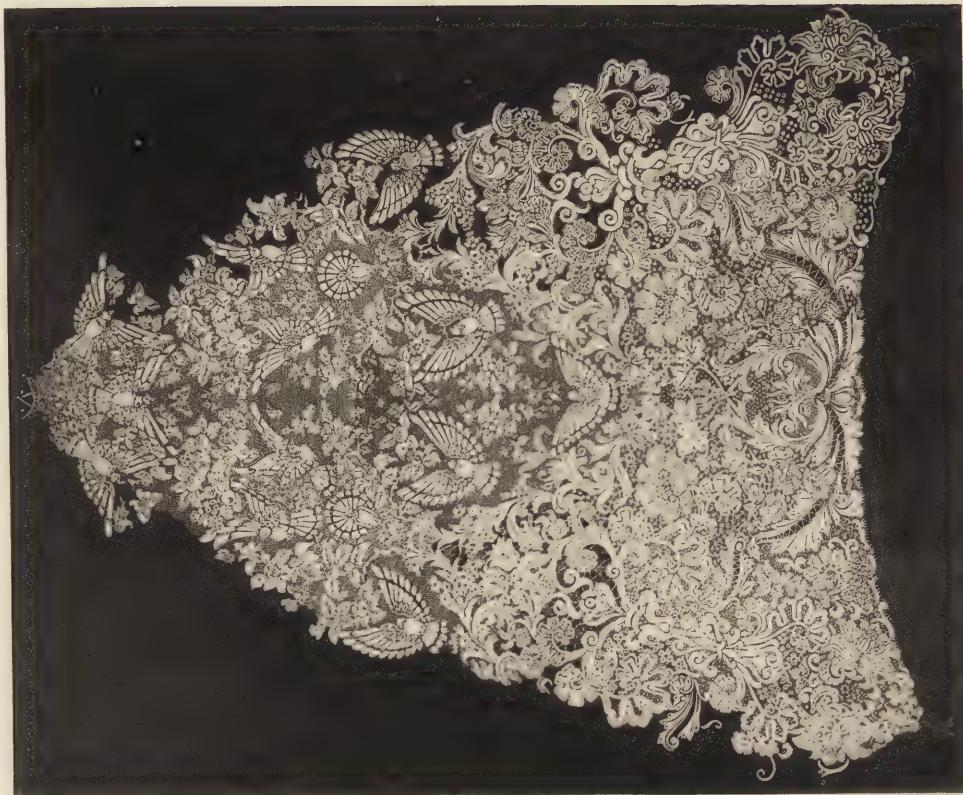
Design for Panel for Lady's Dress.



SILVER MEDAL,
1887.

Design for a Flounce.

MRS. T. H. EDGAR, NEWRY,
née CAROLINE C. BEATSON, CORK.



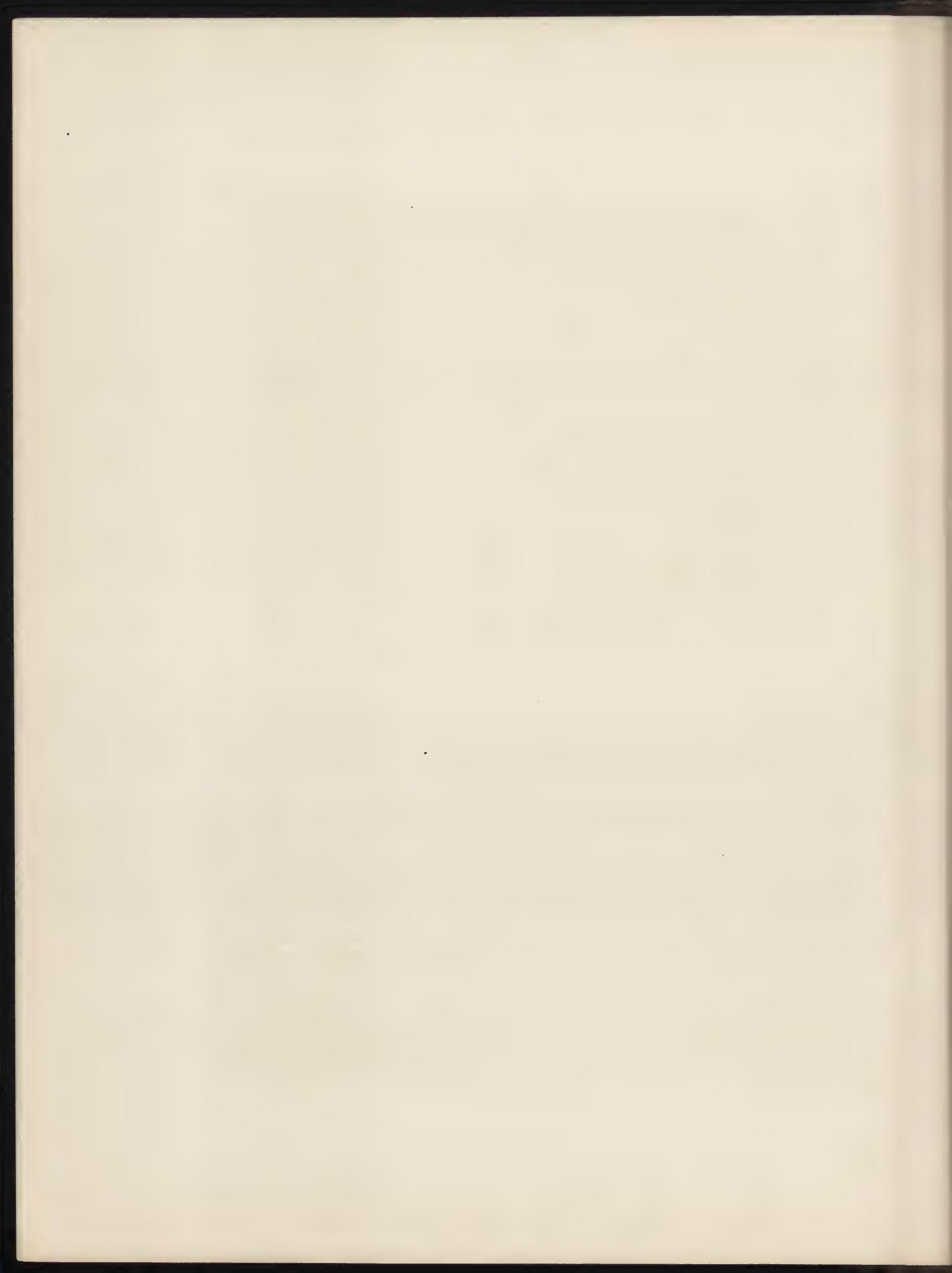
Design for Parasol Cover.



SILVER MEDAL,
1894.

Design for Lace Fan.

MARGARET WINSER,
DOVER.

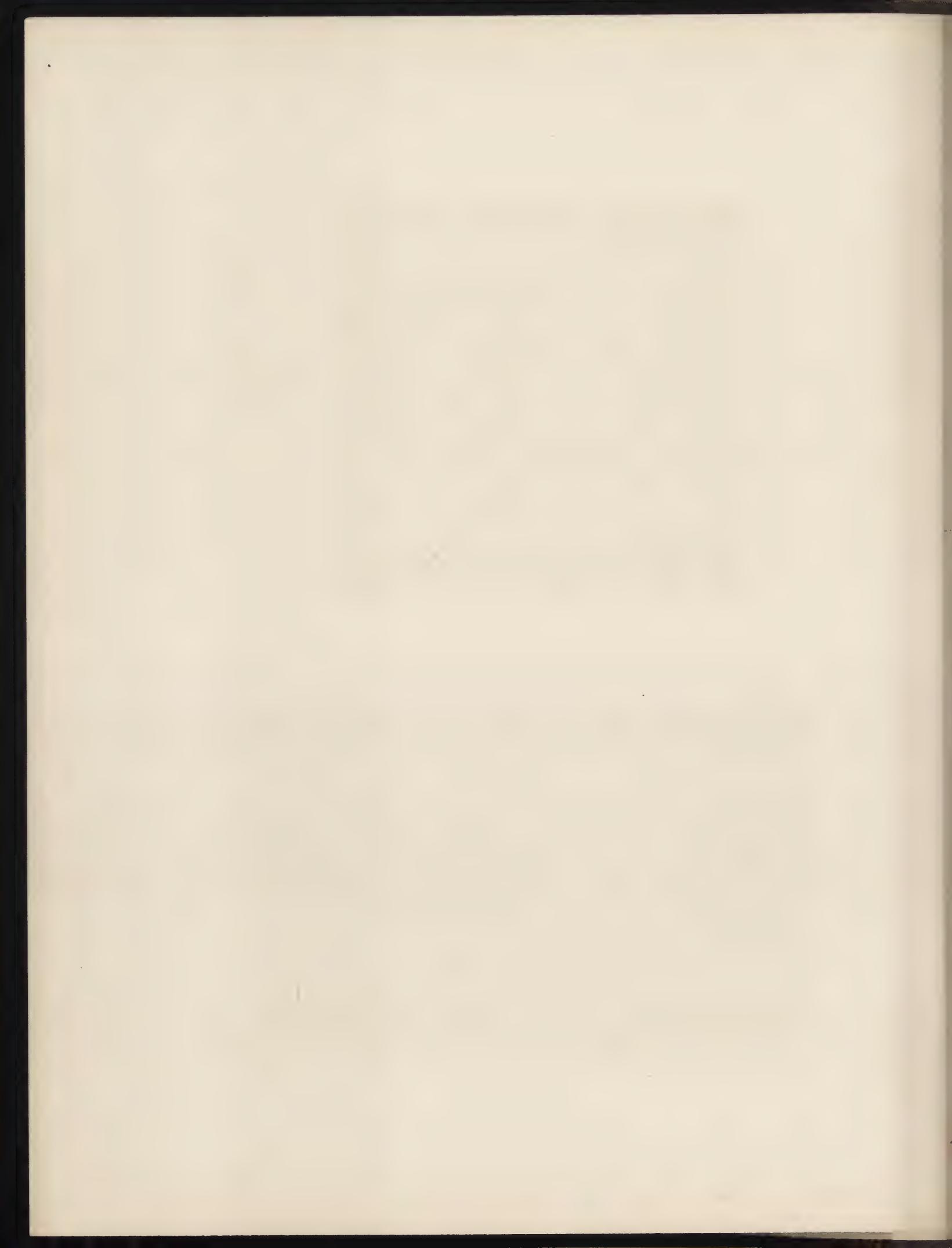


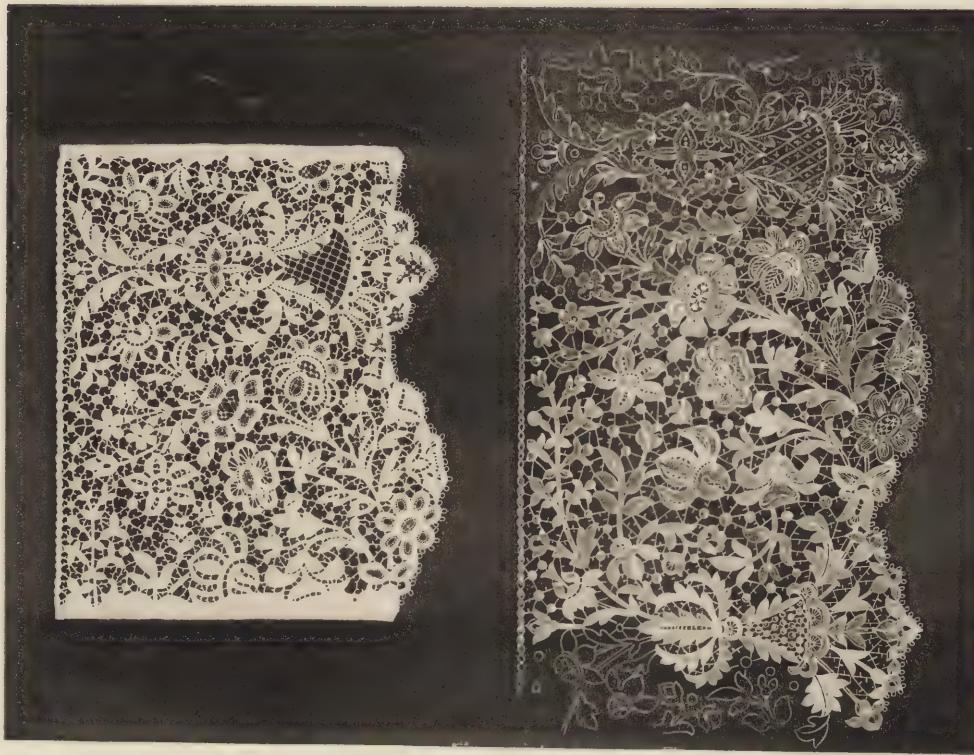


SILVER MEDAL,
1895.

*Designs for Flounces
in Carrickmacross Guipure.*

ALICE JACOB,
DUBLIN.

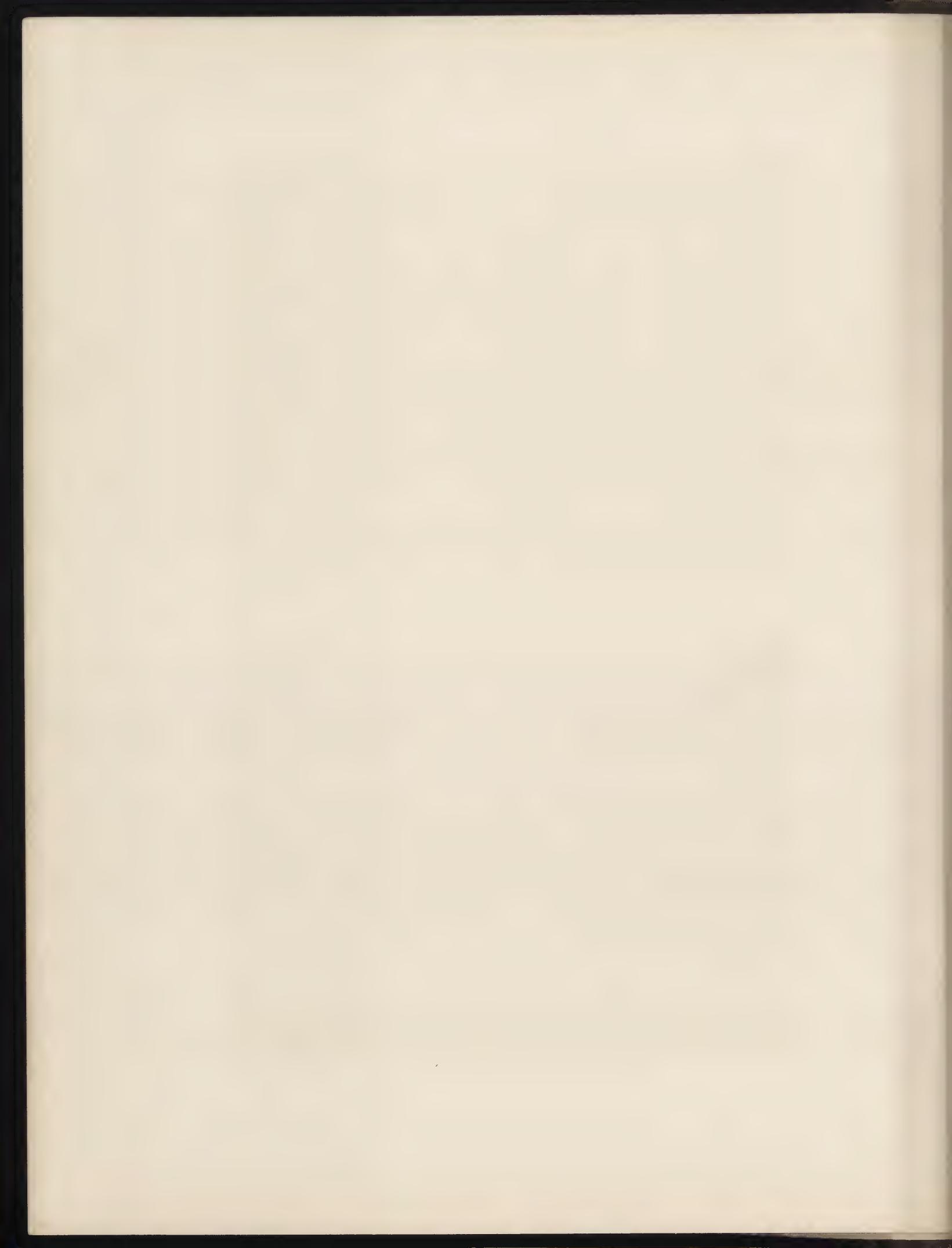


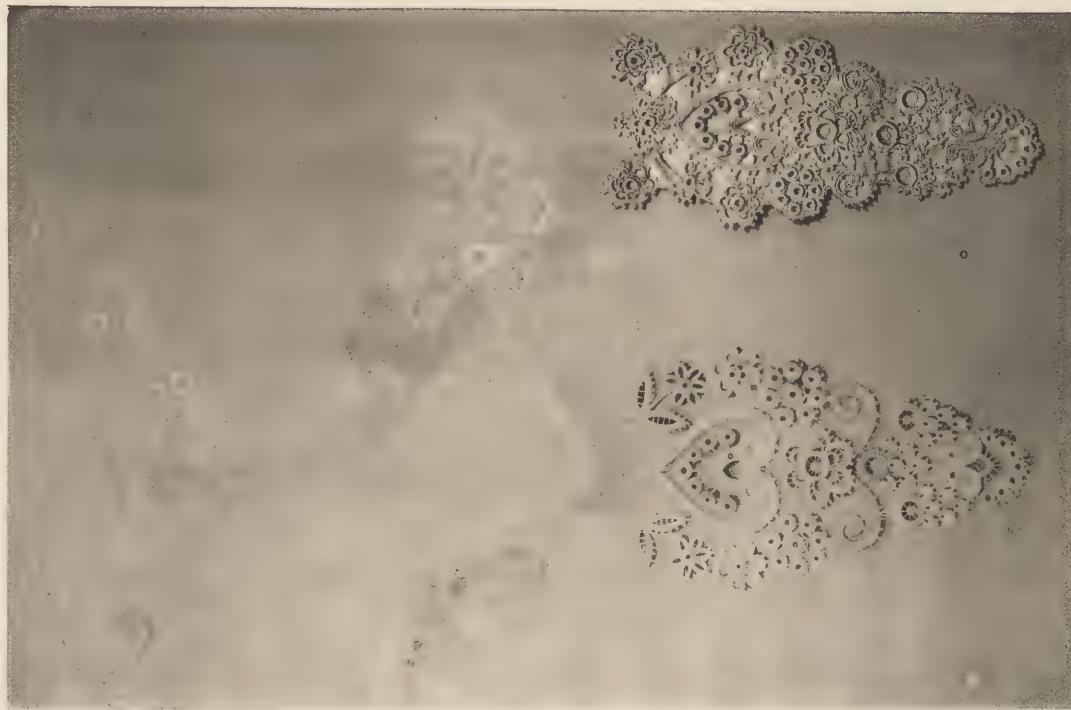


Design for Lace in Carrickmacross Guipure.
ALICE JACOB,
DUBLIN.



SILVER MEDAL,
1895.
Design for a Limerick Lace (Tambour) Handkerchief.





SILVER MEDAL,
1895.

Design for Fichu in Crochet Lace

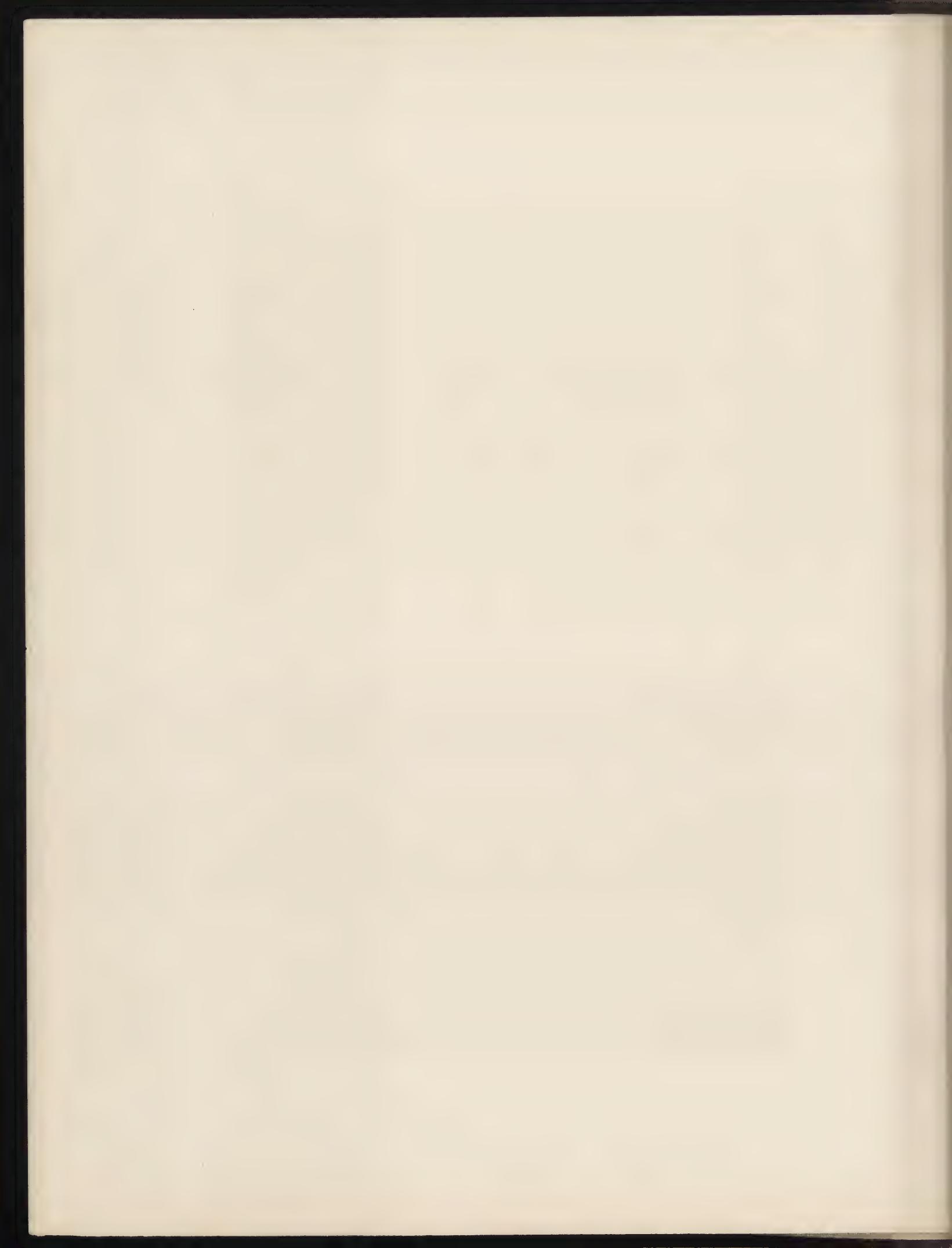
LIZZIE PERRY,
CORK.



SILVER MEDAL,
1895.

Designs for Lace,

ALICE JACOB,
DUBLIN.





MARGARET WINSER,
DOVER.

Designs for Lace Borders.

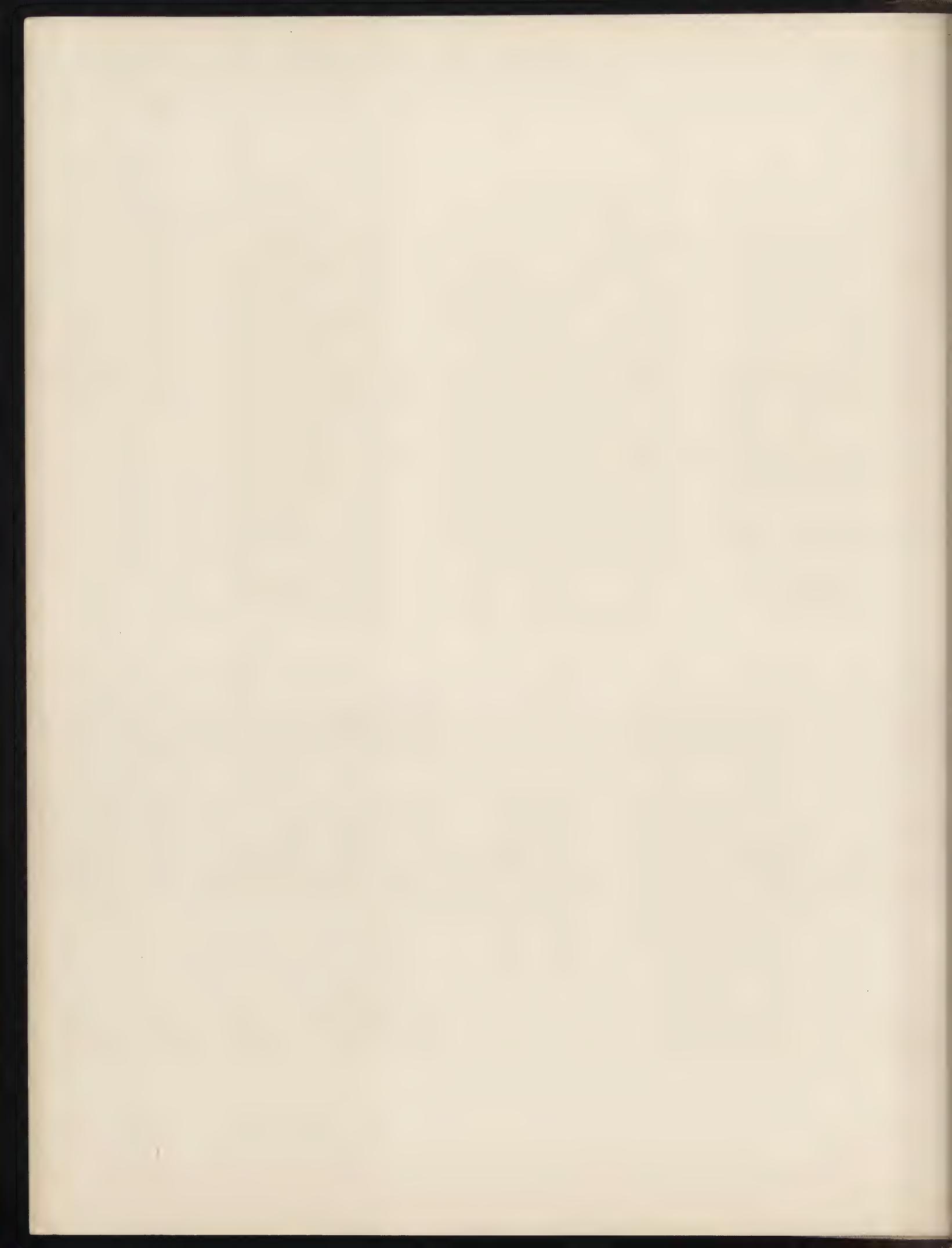
SILVER MEDAL,
1893.

ANNIE STEEM,
BIRMINGHAM.

Lace Borders.

SILVER MEDAL,
1891.



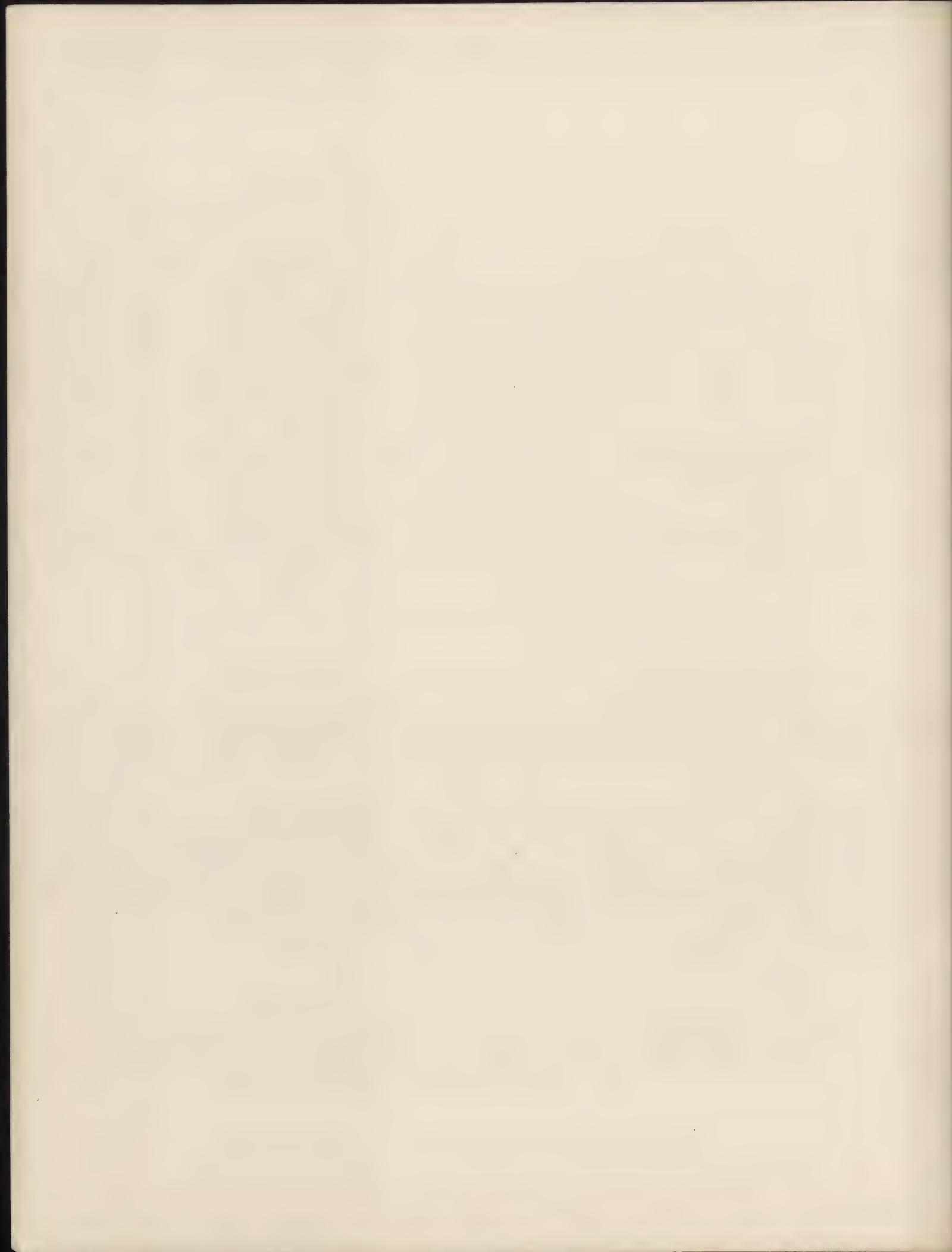




GOLD MEDAL,
1888.

Design for Curtain in Cut Linen.

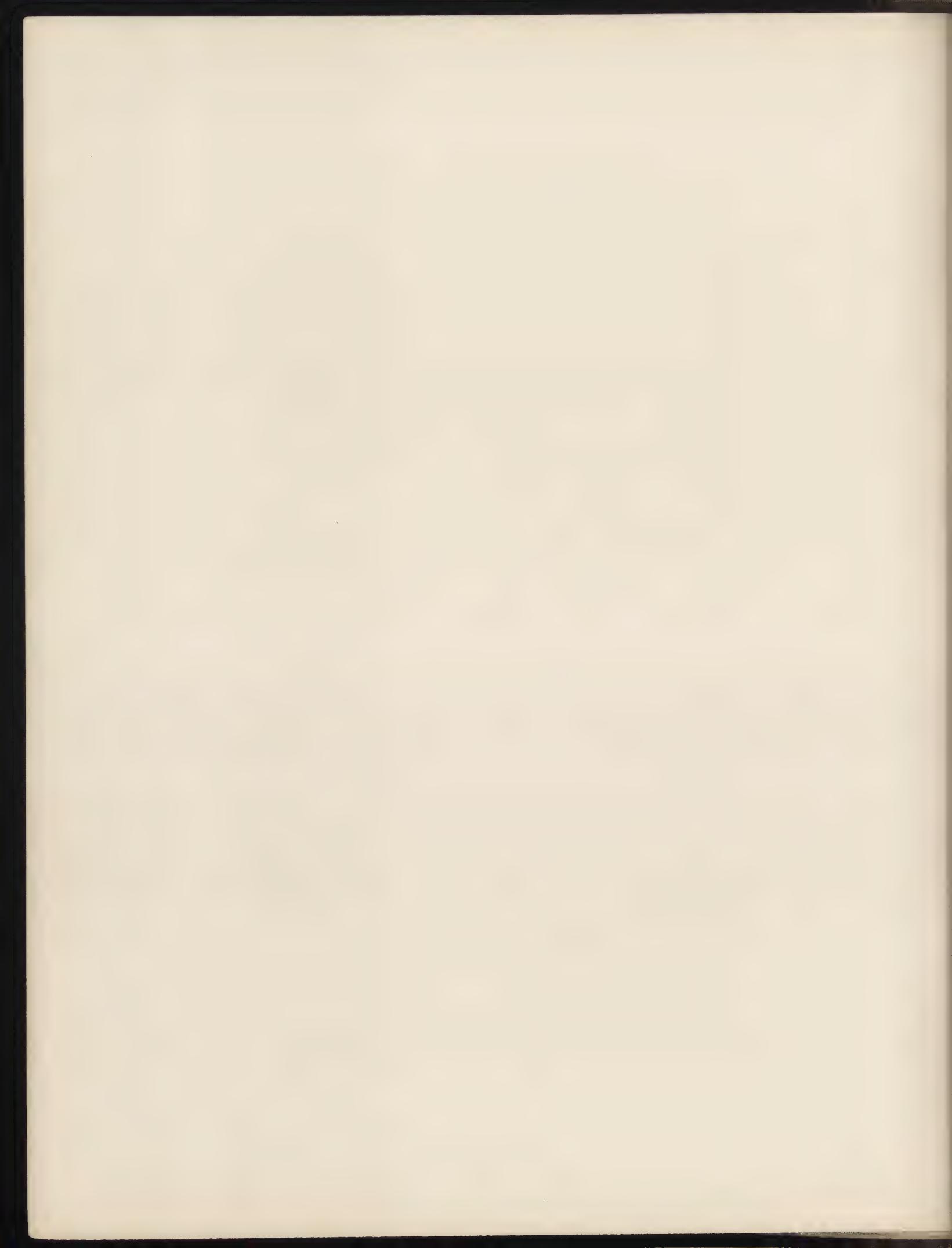
MRS. T. H. EDGAR, NEWRY,
née CAROLINE C. BEATSON, CORK.

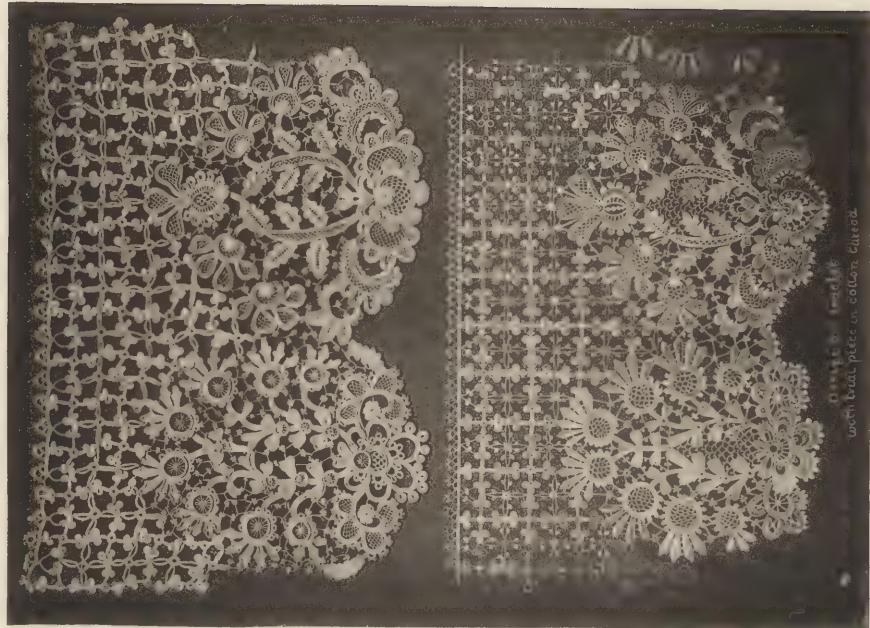




SILVER MEDAL,
1889.

EMILY ANDERSON,
CORK.





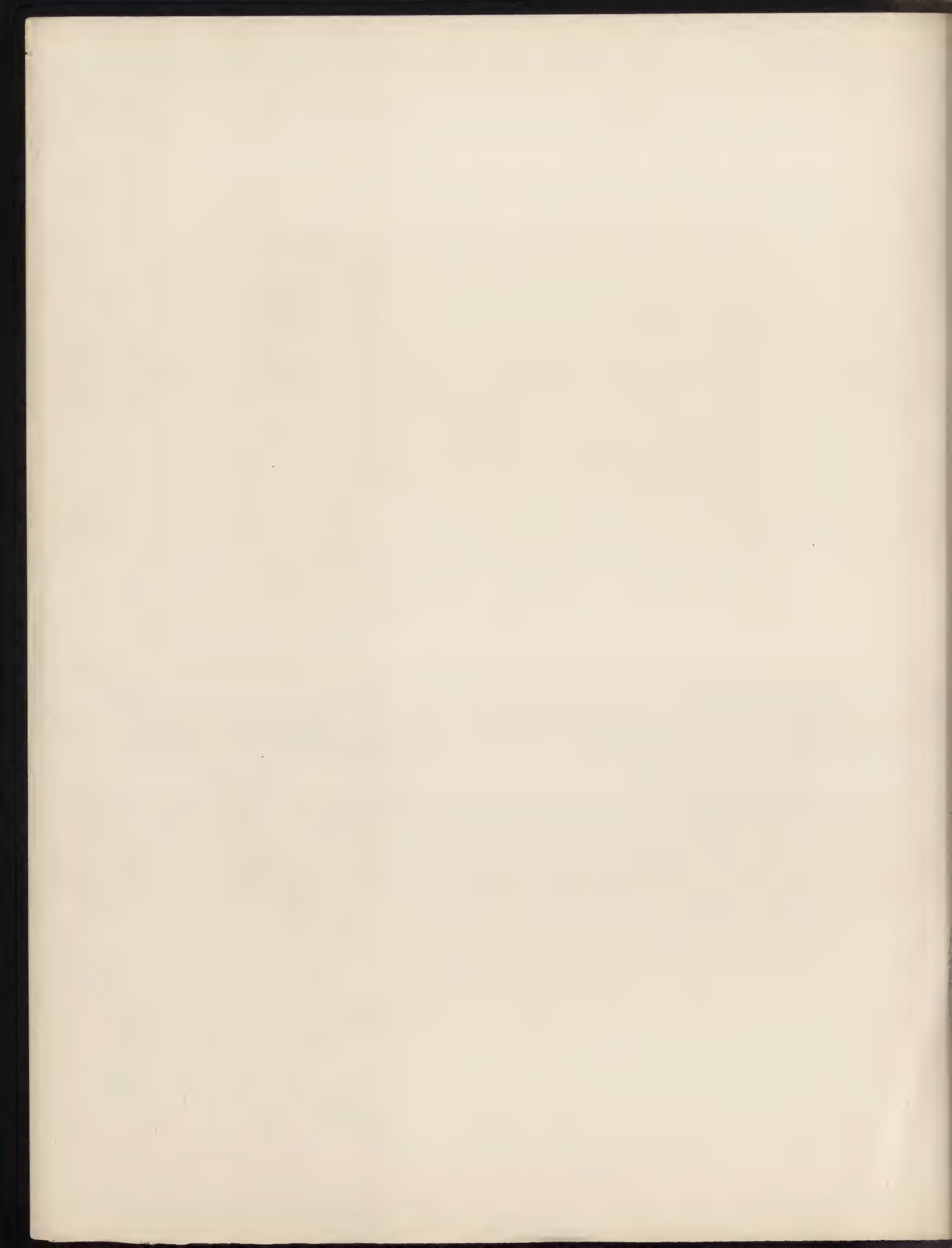
Crochet Design.

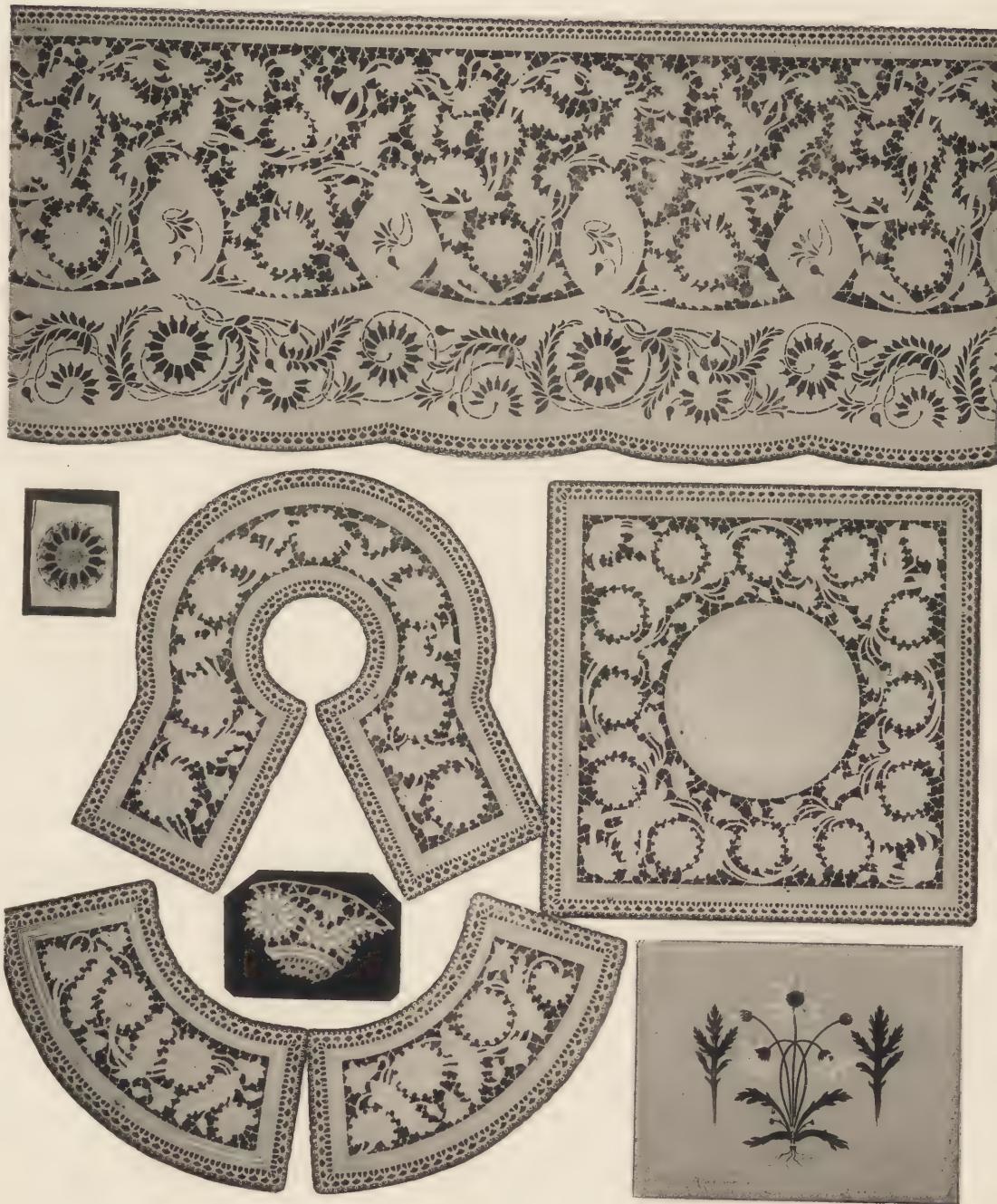


SILVER MEDAL,
1895

Design for Lace Fan.

ALICE JACOB,
DUBLIN.

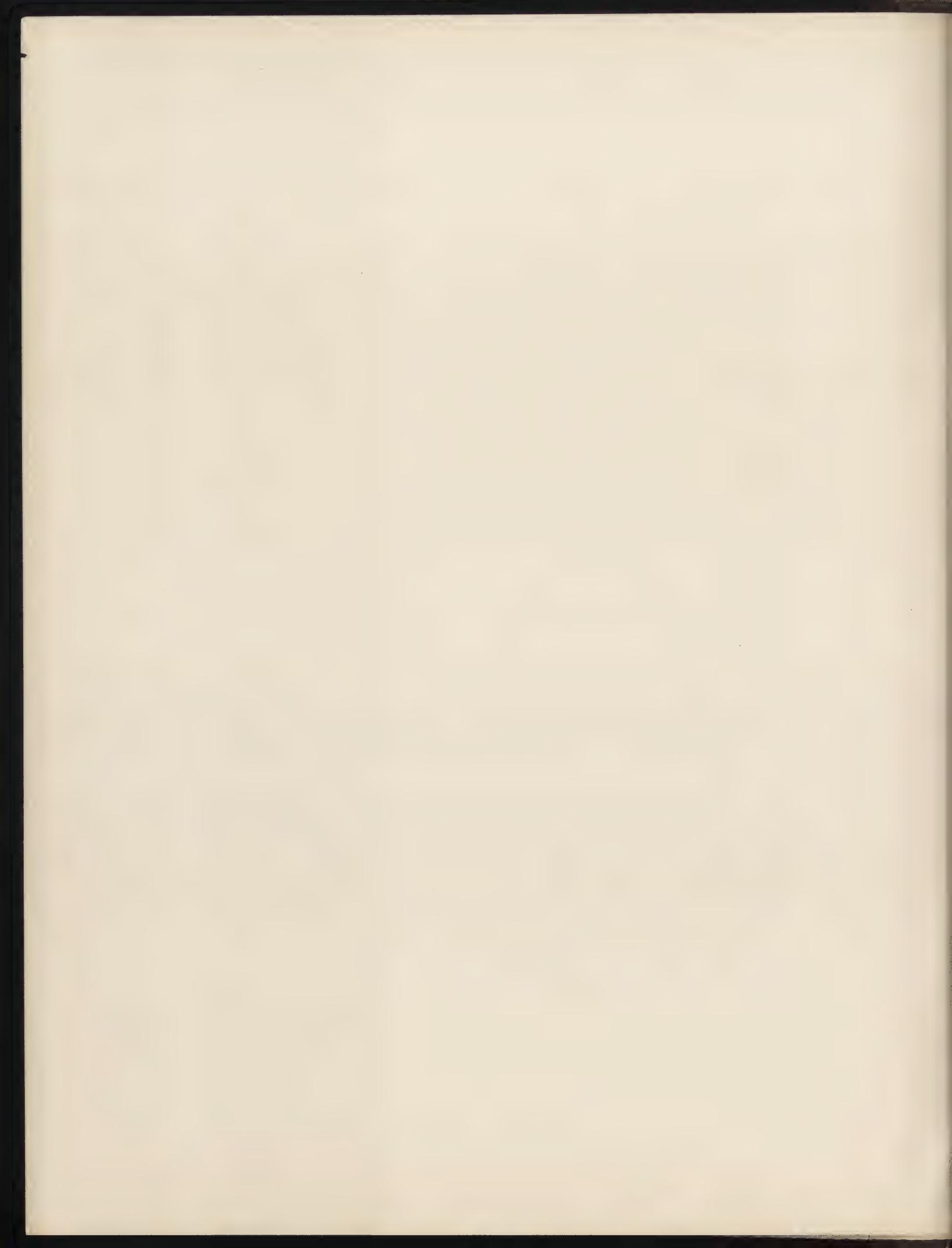




SILVER MEDAL,
1889.

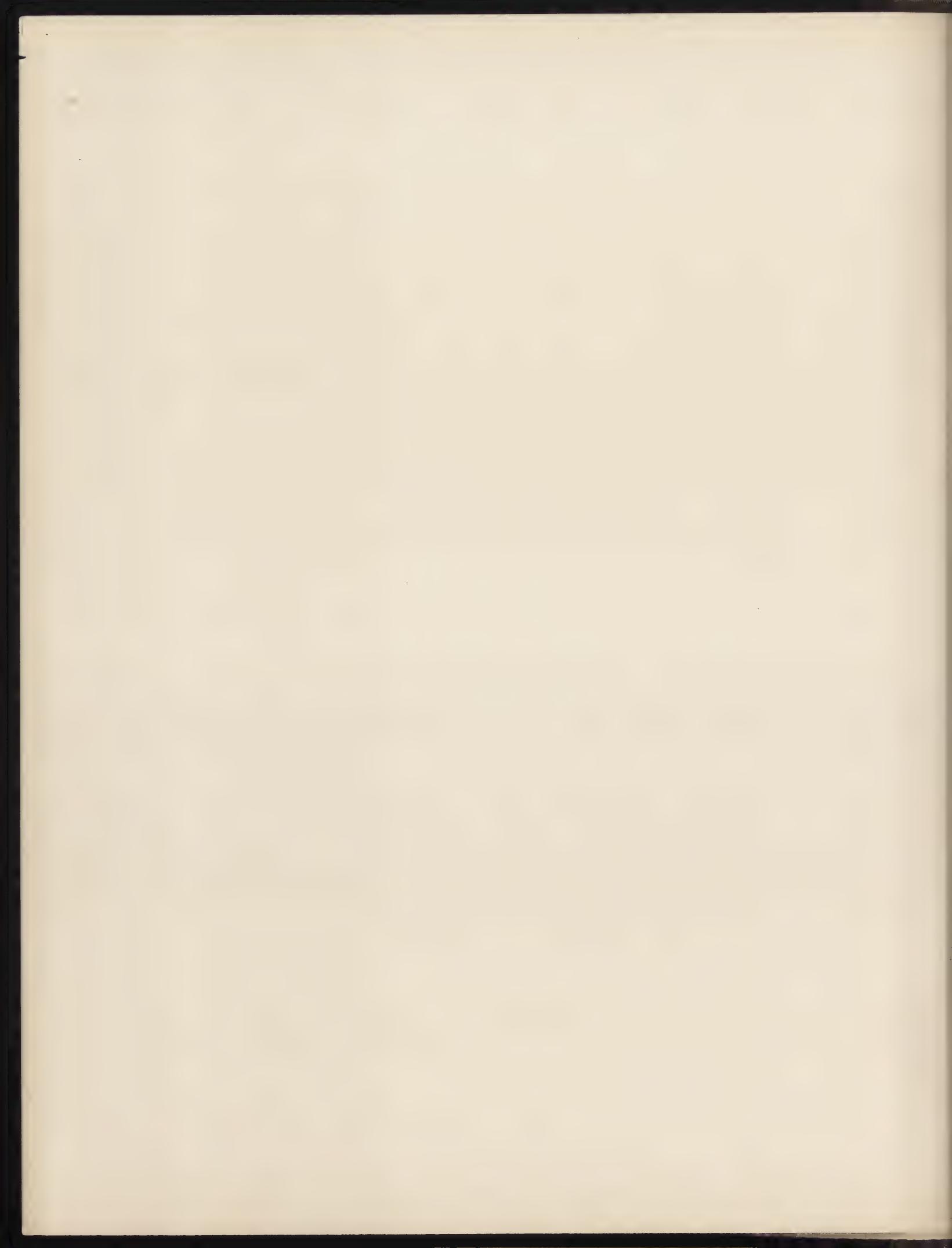
Design for Cut Linen Lace.

W. H. PEGG,
NOTTINGHAM



DESIGNS FOR
FABRICS.

PLATES 23 TO 36.

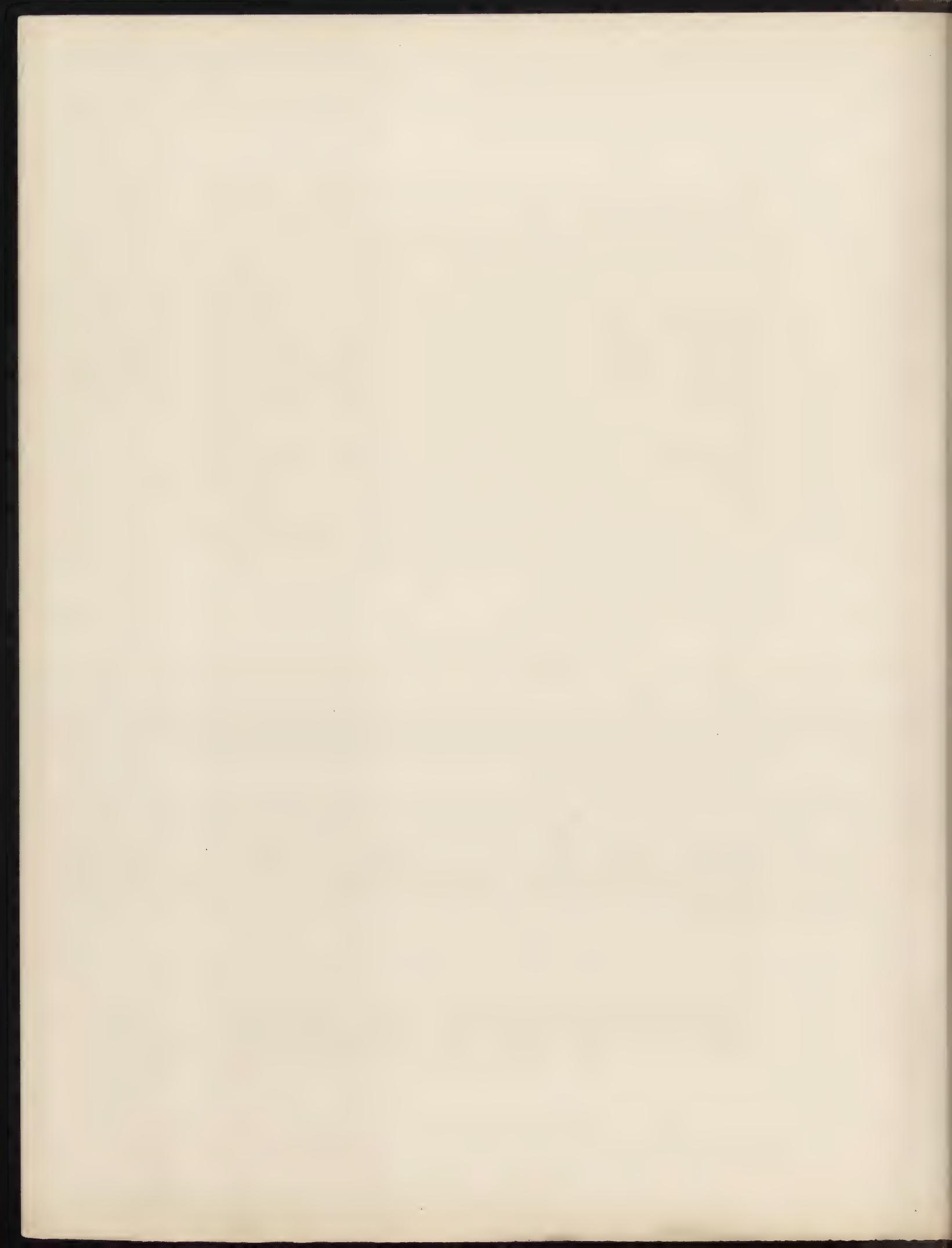




SILVER MEDAL.
1893.

Designs for Damask Table Covers.

S. H. MOSS,
SOUTH KENSINGTON.

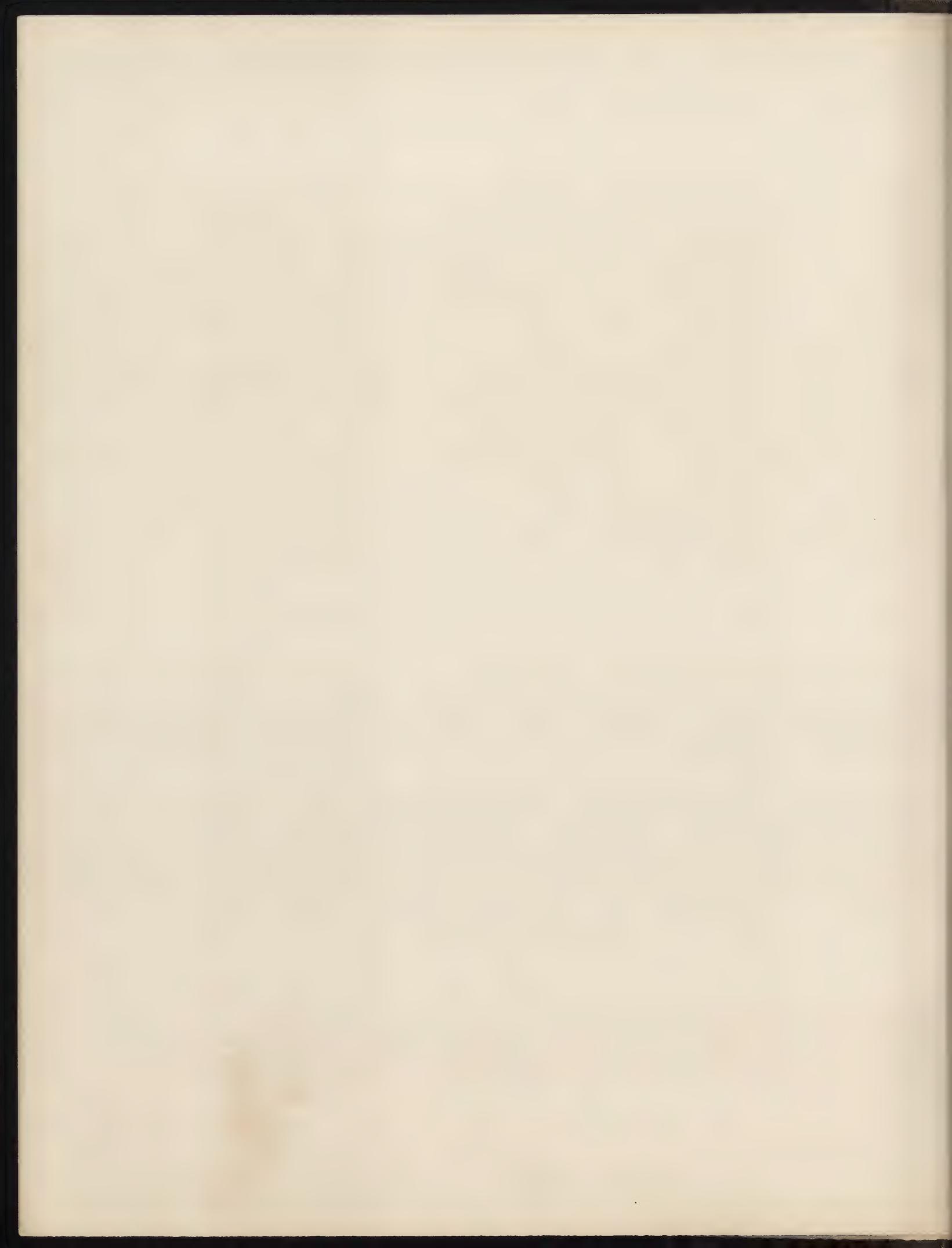




GOLD MEDAL,
1890.

Design for Printed Cotton Hanging.

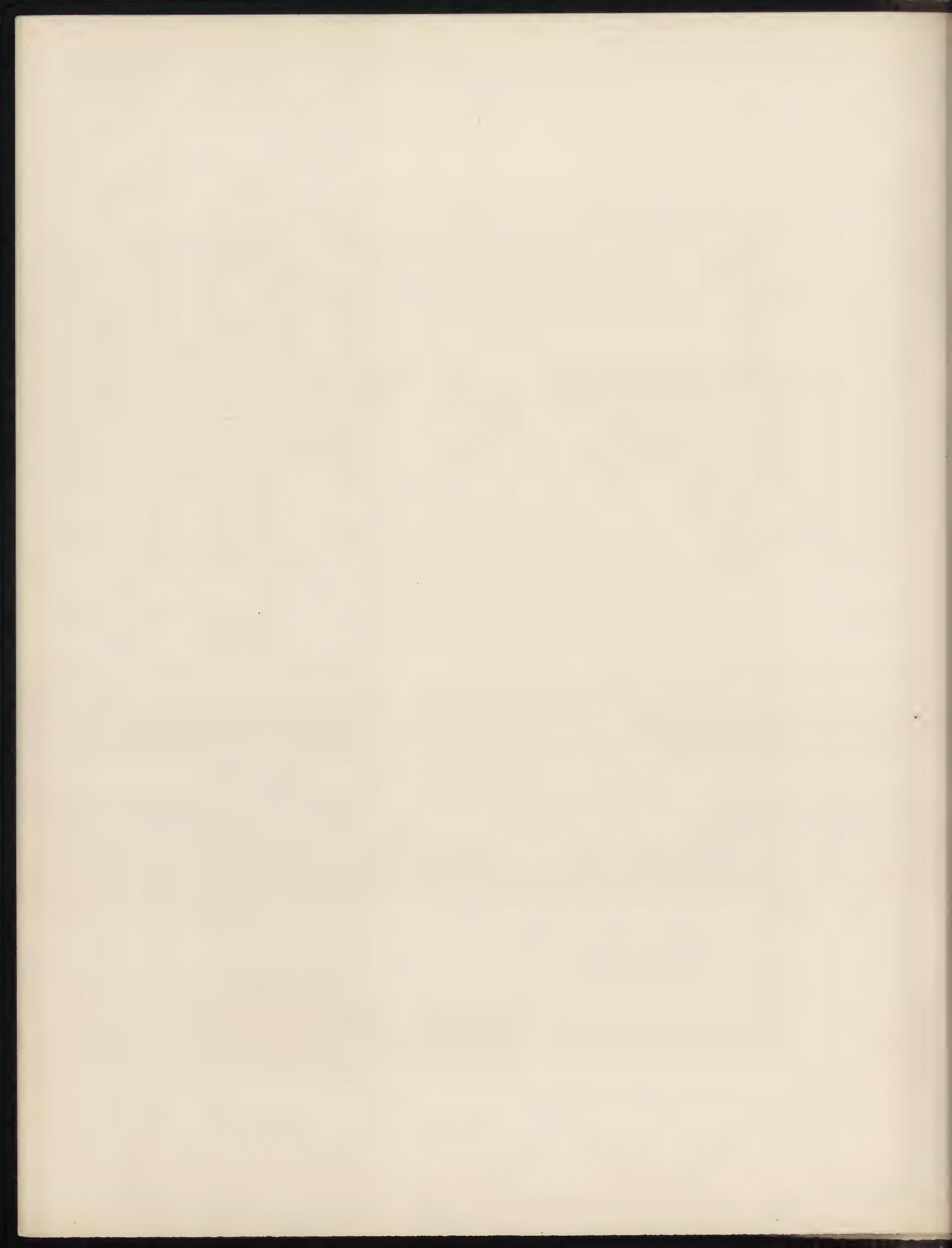
W. E. HOLT,
BURNLEY.





SILVER MEDAL.

*Design for Printed Cotton Hanging.*E. HOLT,
BURNLEY.

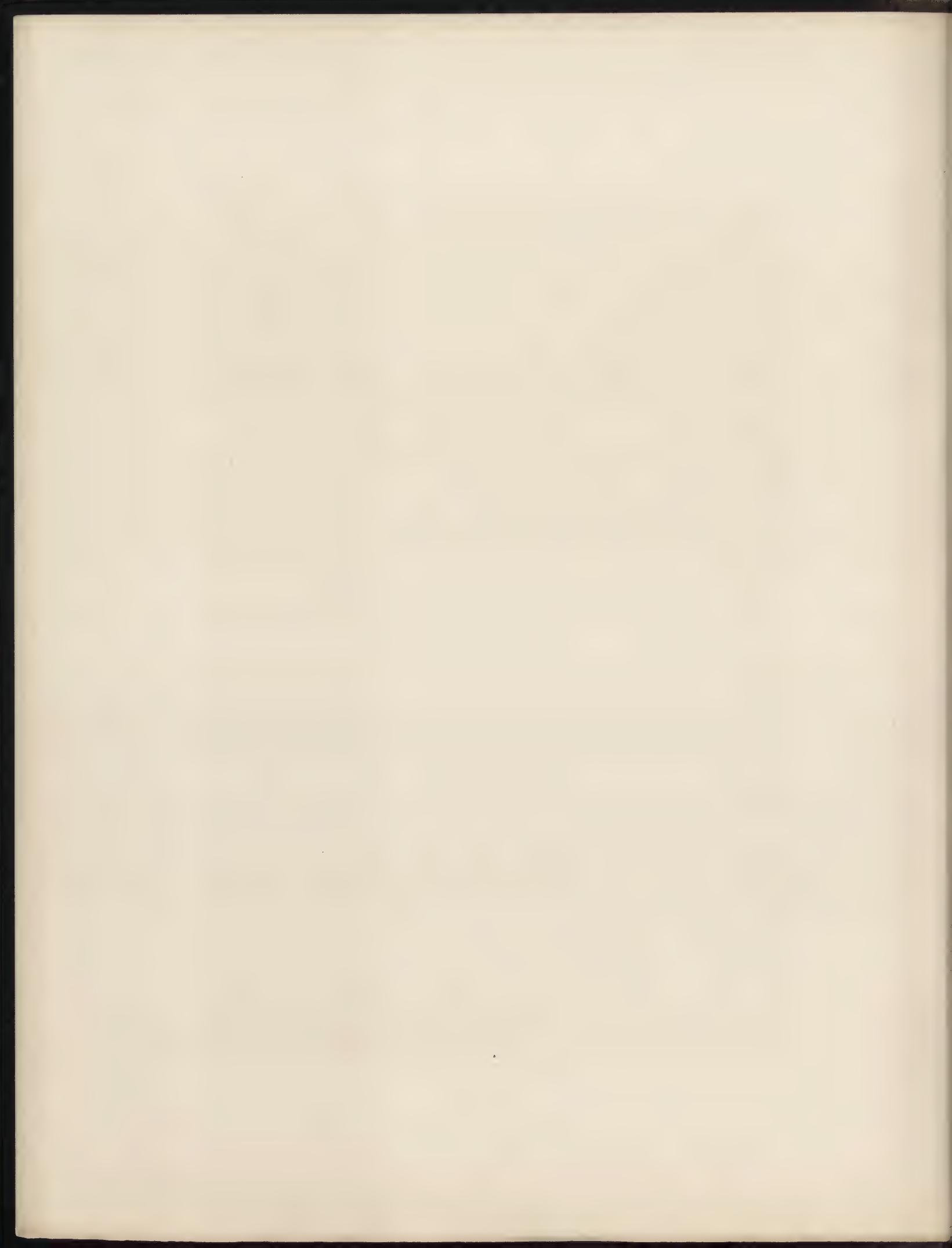


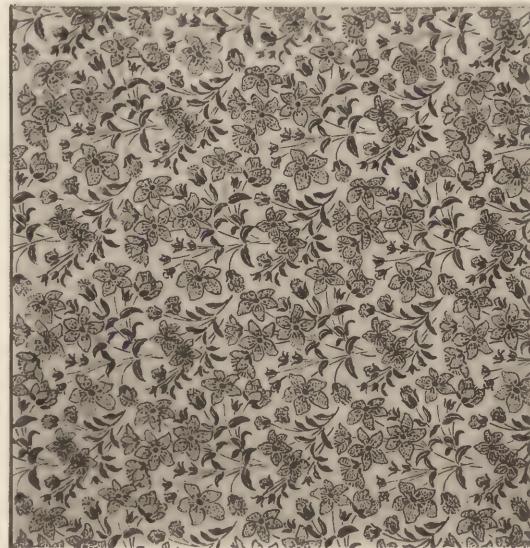


GOLD MEDAL,
1887.

Design for Tapestry,

T. J. DONOHUE,
MACCLESFIELD.

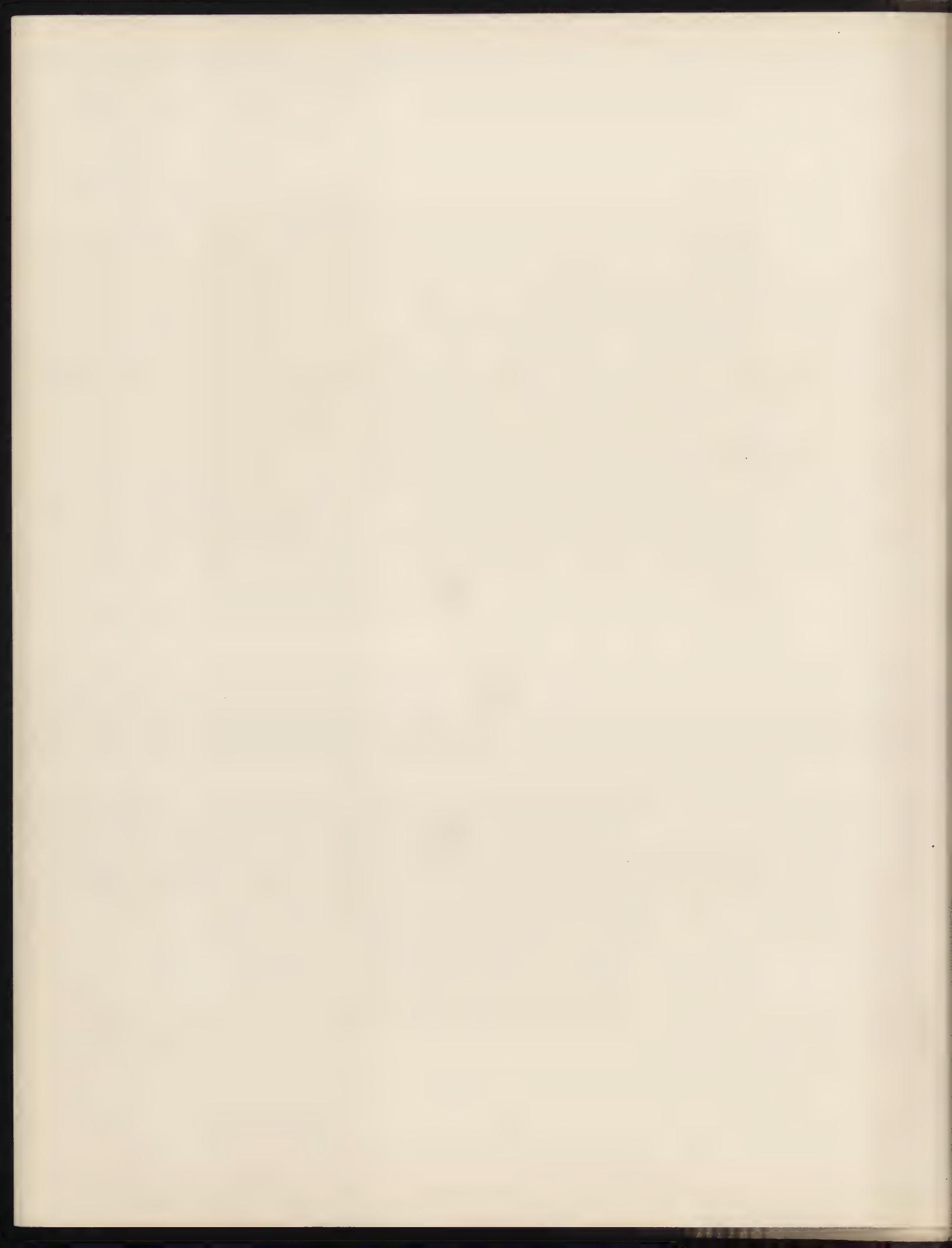




SILVER MEDAL,
1896.

Designs for Cotton Hangings.

HELEN LOMAX,
MANCHESTER (Cavendish St.)





SILVER MEDAL,
1890.



Design for Silk Hanging.

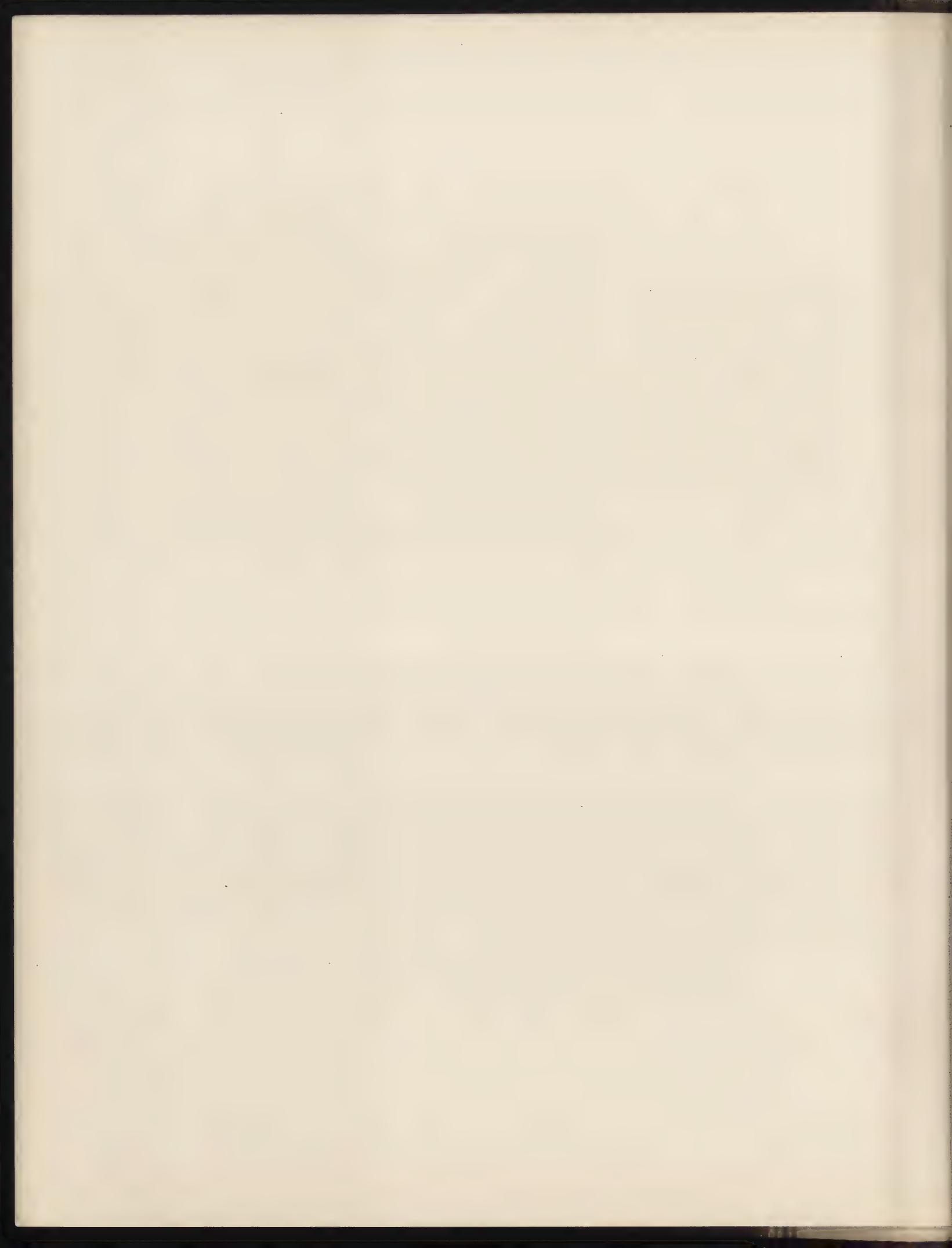
EMILY C. BROTHERS,
CANTERBURY.



SILVER MEDAL,
1888.

Design for Printed Hanging.

FANNY A. ROYLANC,
MANCHESTER (Cavendish St.)





SILVER MEDAL,
1886.

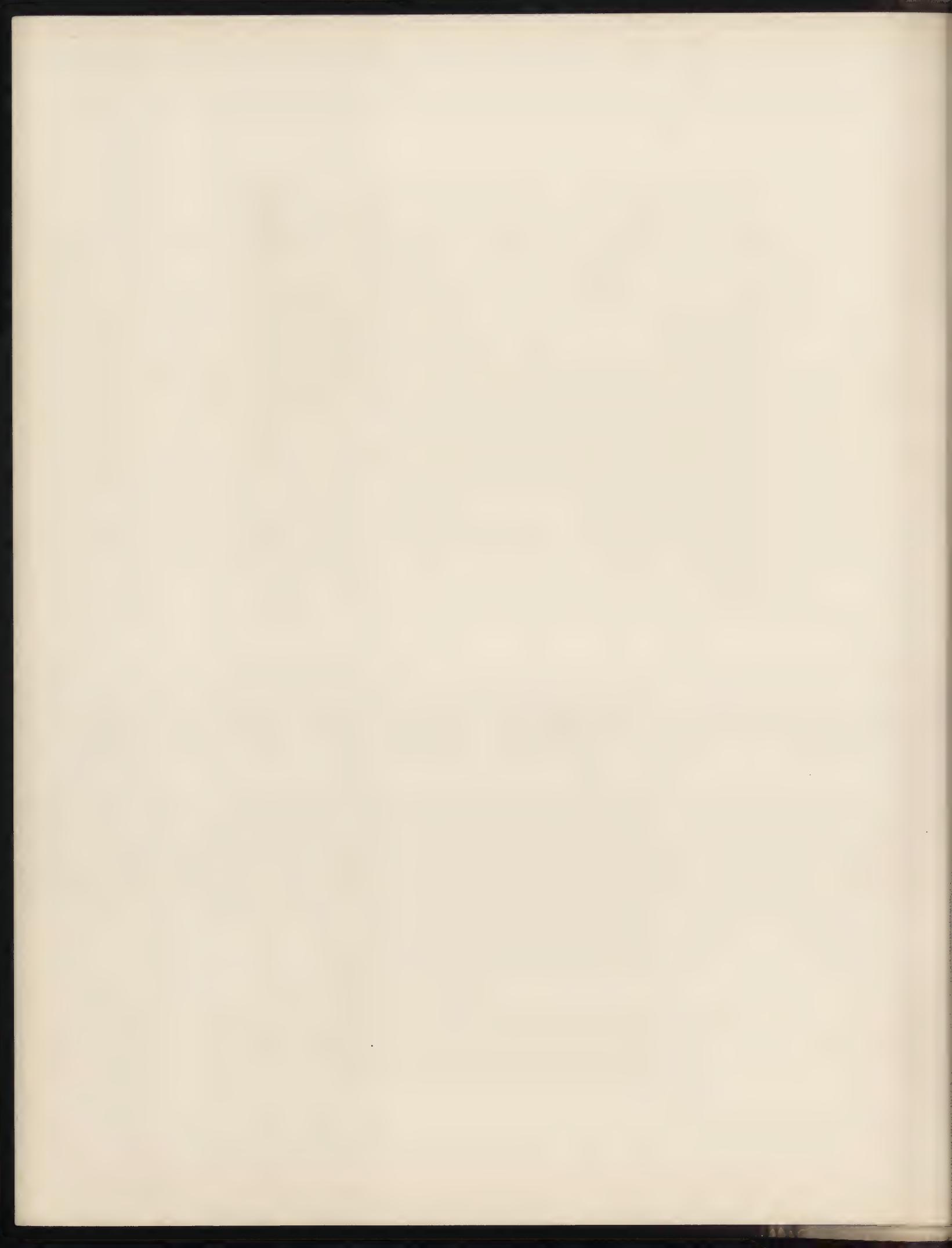
C. PROCOPIDES,
MANCHESTER (*Cavendish St.*)



SILVER MEDAL,
1887.

Cotton Hanging.

JANE B. GLANVILL,
MANCHESTER (*Cavendish St.*)

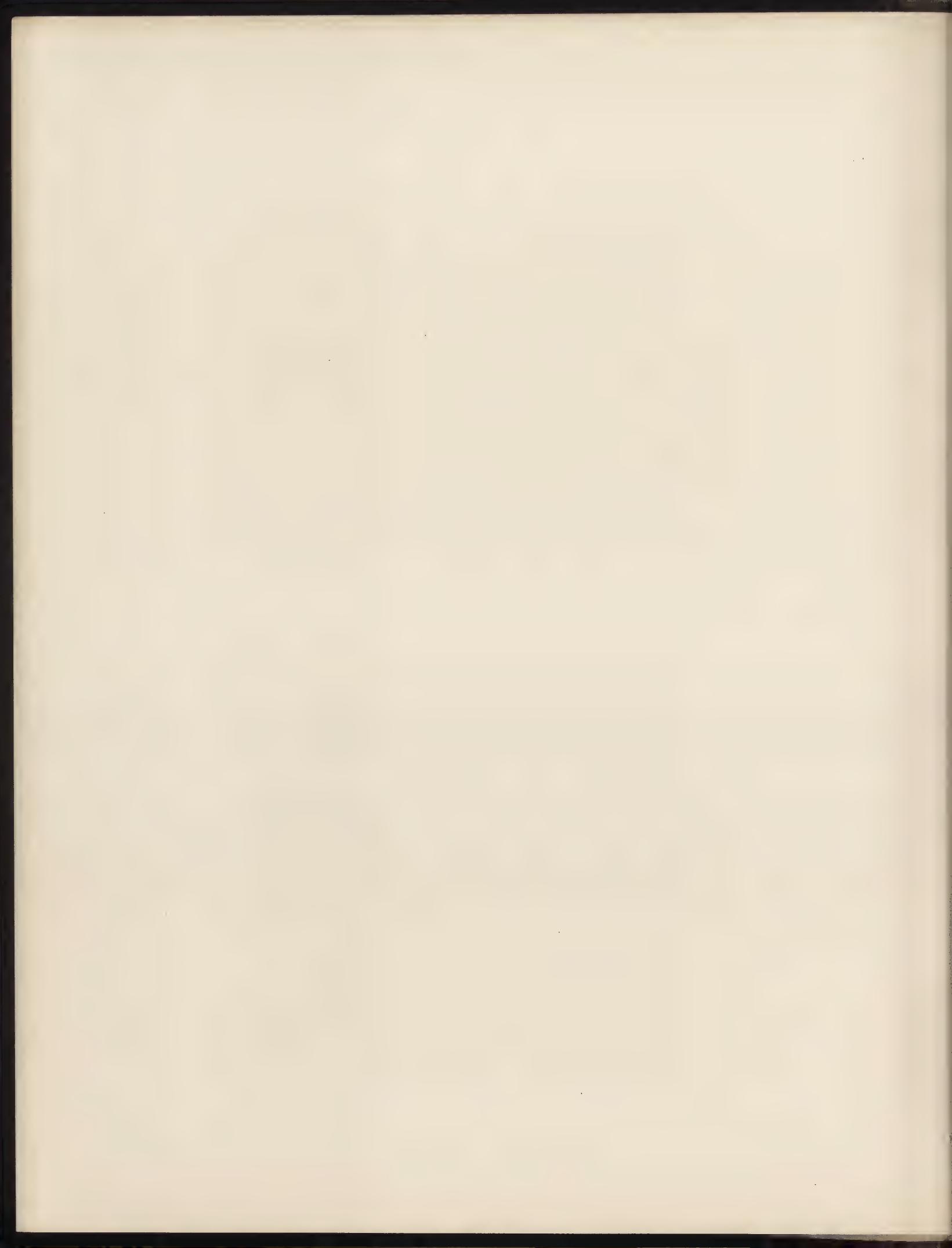




SILVER MEDAL,
1884.
Design for Silk Hanging.
J. HOGGINS,
MACCLESFIELD.



SILVER MEDAL,
1884.
Silk Hanging.
T. KERR,
MACCLESFIELD.





CLARA B. ASHTON,
MANCHESTER (Cavendish St.)

Design for Colton Hanging.

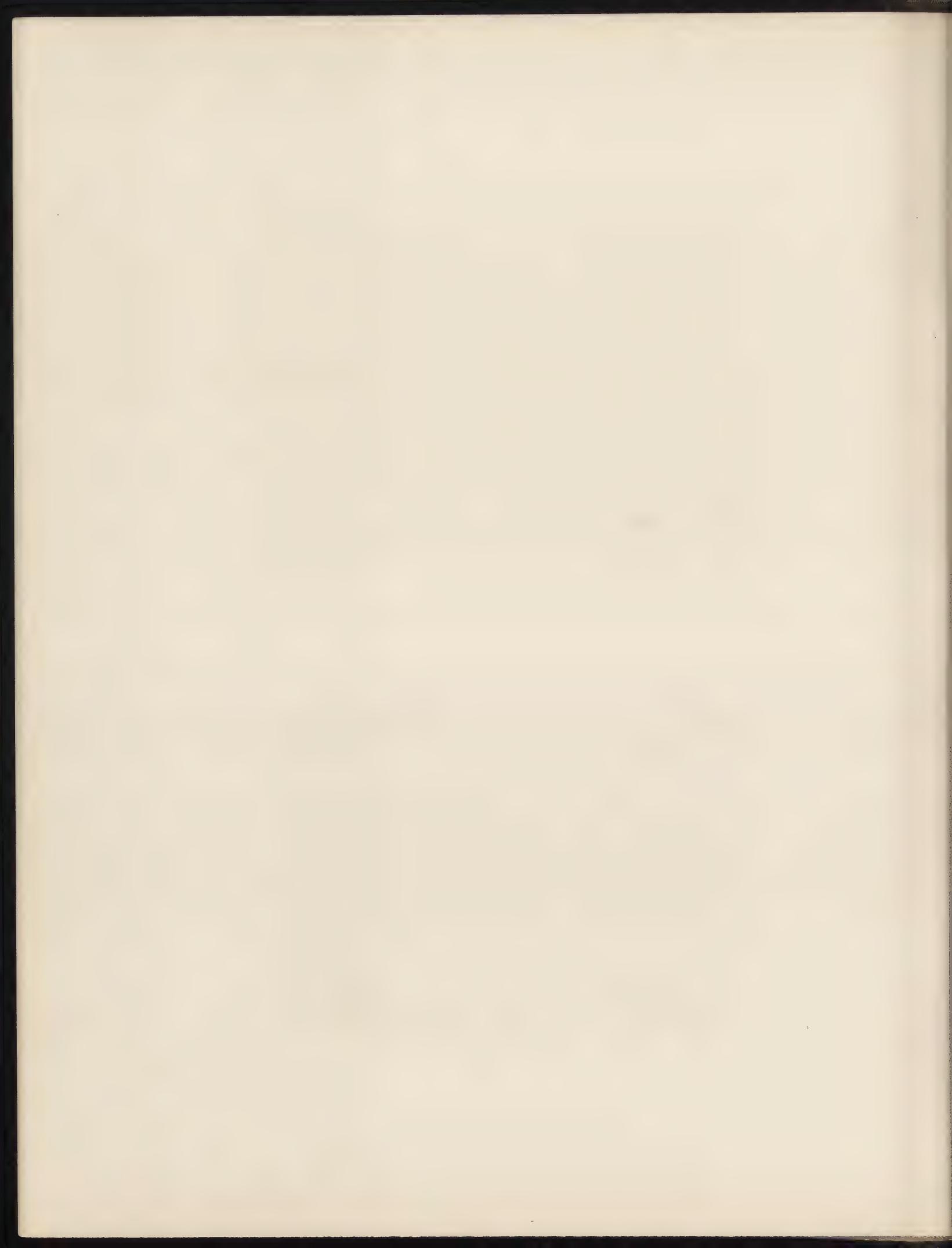
SILVER MEDAL,
1886.



W. CLARKE,
MACCLESFIELD.

Design for Silk Hanging.

SILVER MEDAL,
1886.





SAYANNA SCHOTELD,
MANCHESTER (Cavendish St.)

Design for Hanging.
1885.

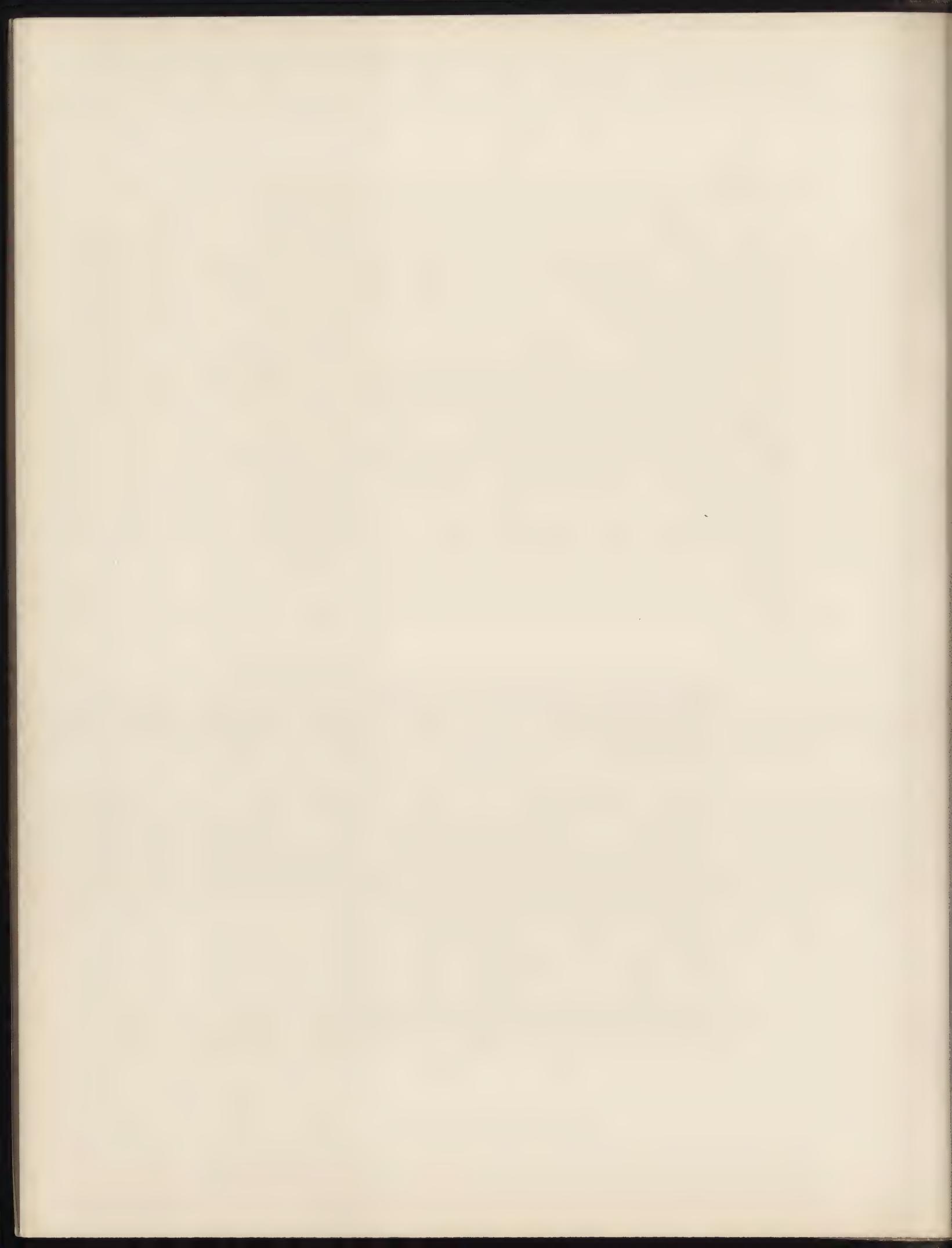
SILVER MEDAL,
1885.



C. PROCOPIDES,
MANCHESTER (Cavendish St.)

Design for Hanging.
1885.

SILVER MEDAL,
1885.





SILVER MEDAL,
1891.
Wm. Rawlinson,
BURNLEY.

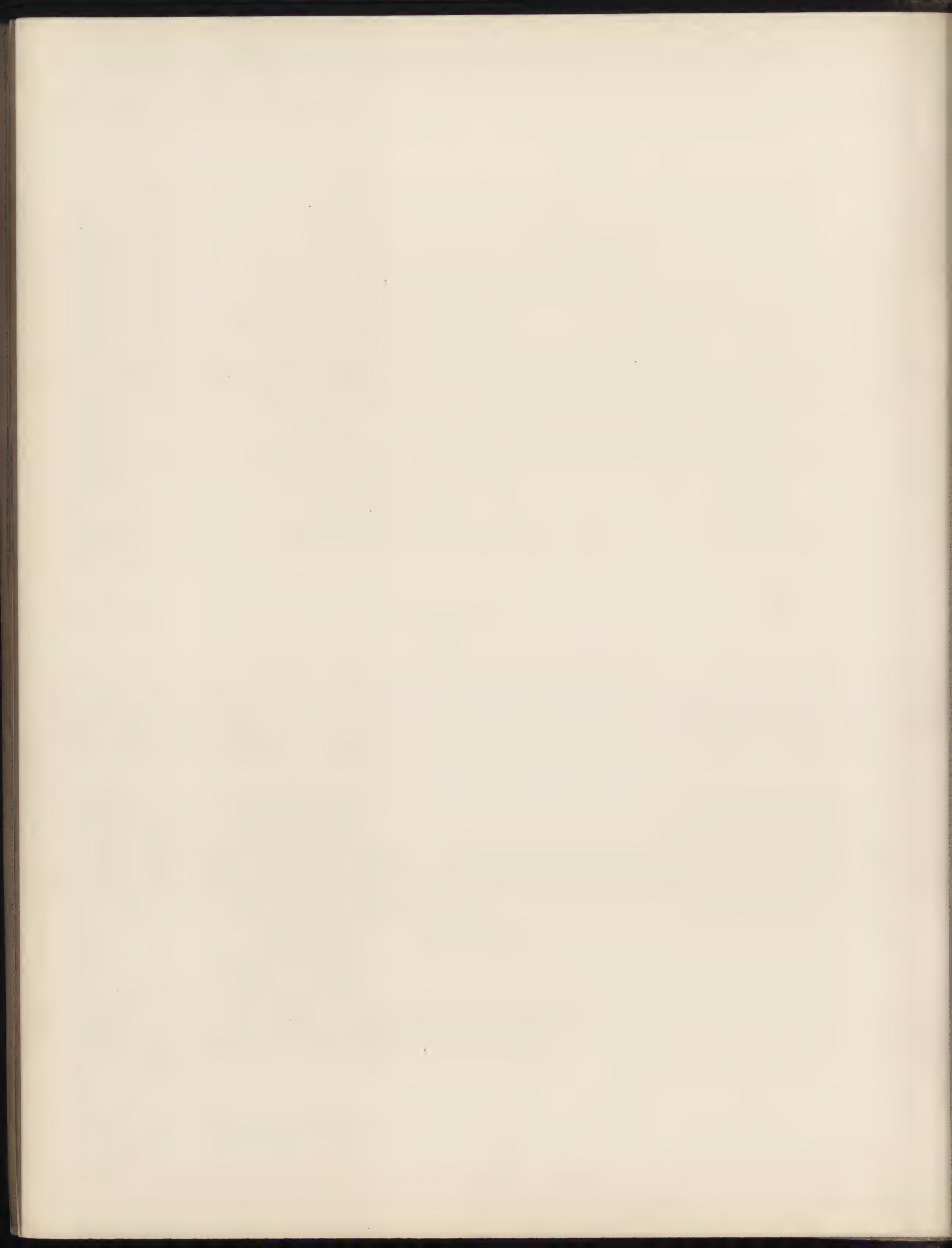
Printed Cotton Hanging.



S. MAWSON,
MANCHESTER.

Design for Hanging.

SILVER MEDAL,
1885.

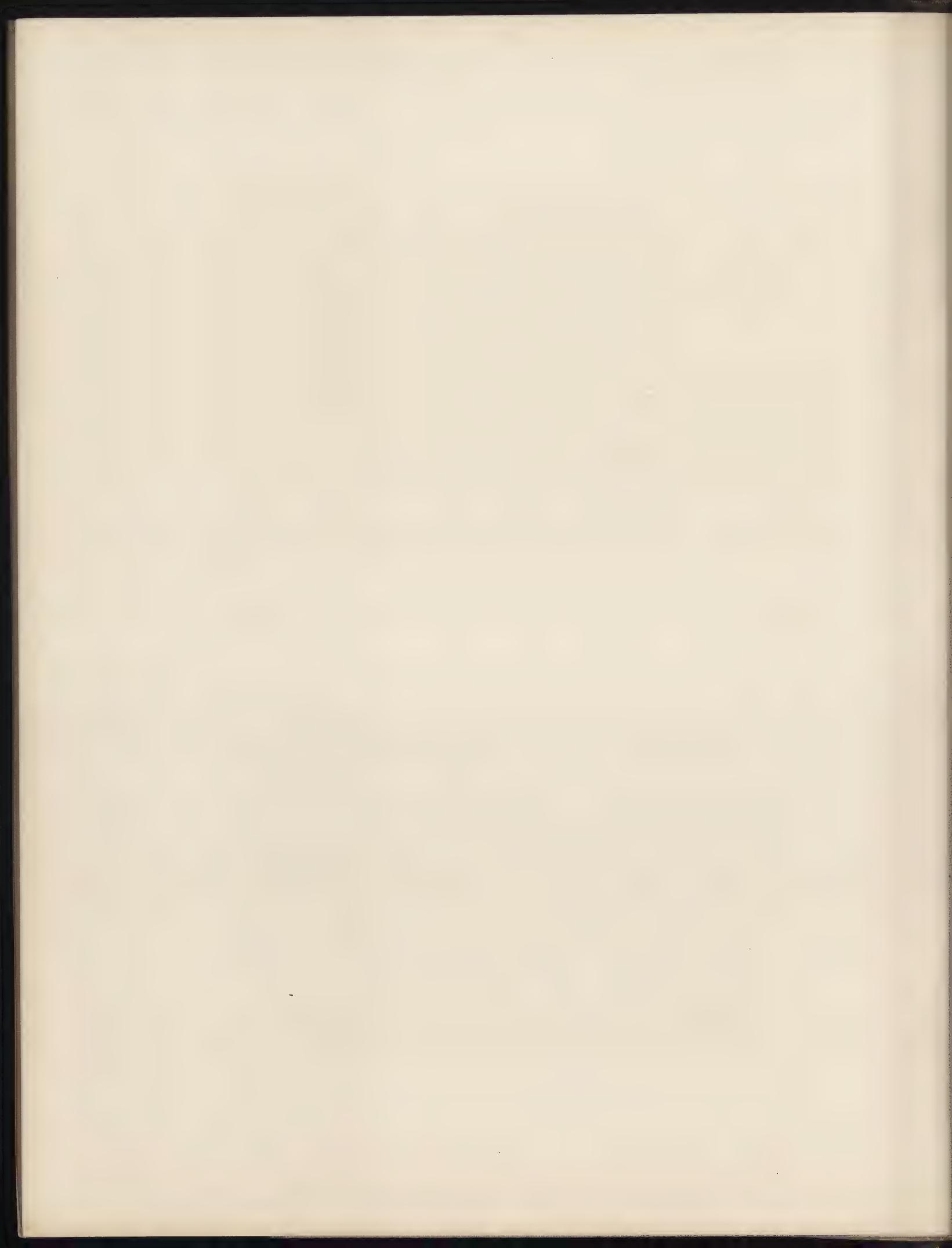




GOLD MEDAL.
1884.

Printed Hanging.

SIDNEY G. MAWSON,
MANCHESTER.





O. B. ALBROW,
GREAT YARMOUTH.

Design for Damask.

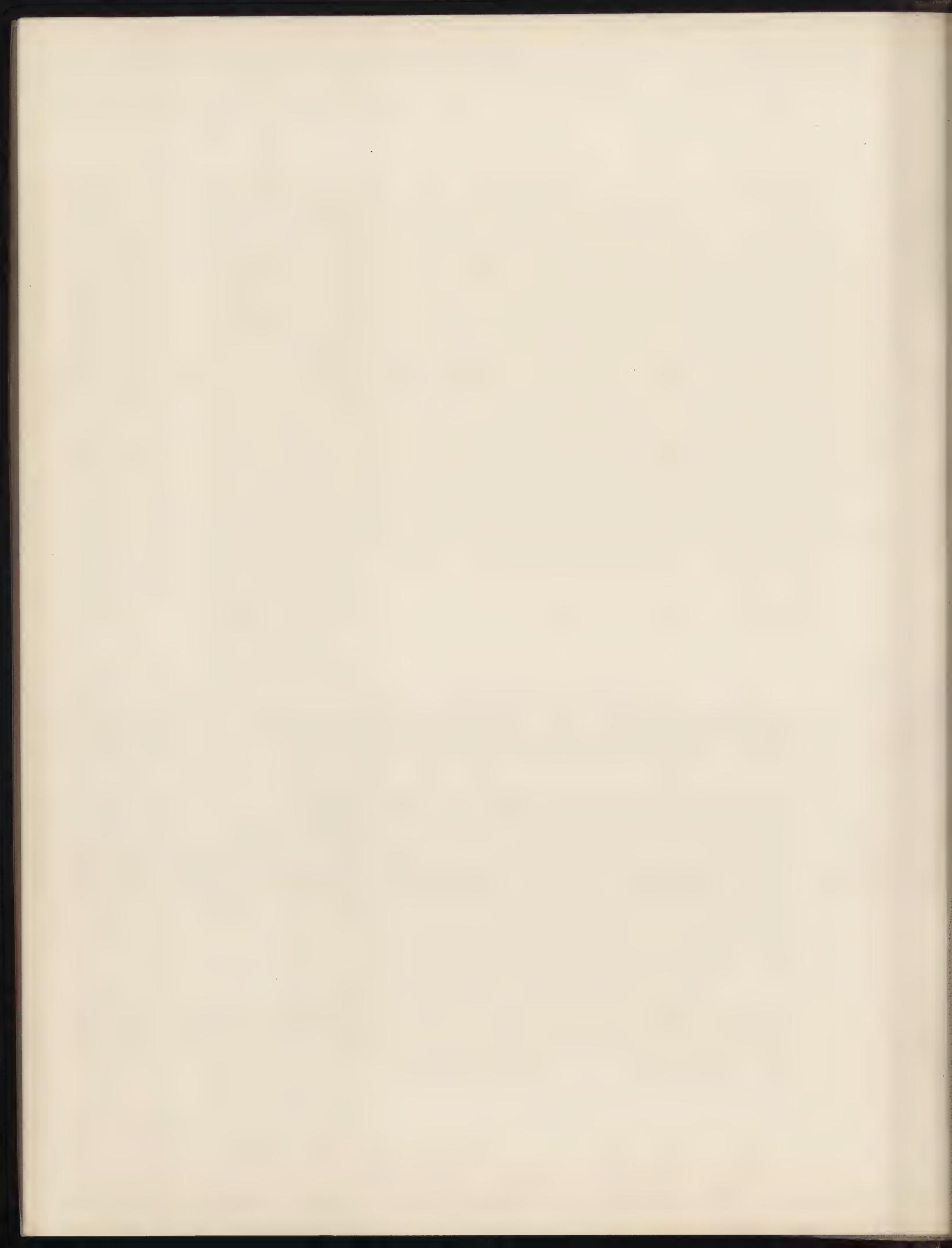
SILVER MEDAL,
1884.



SILVER MEDAL,
1884.

A. E. GOODWIN,
MACCLESFIELD.

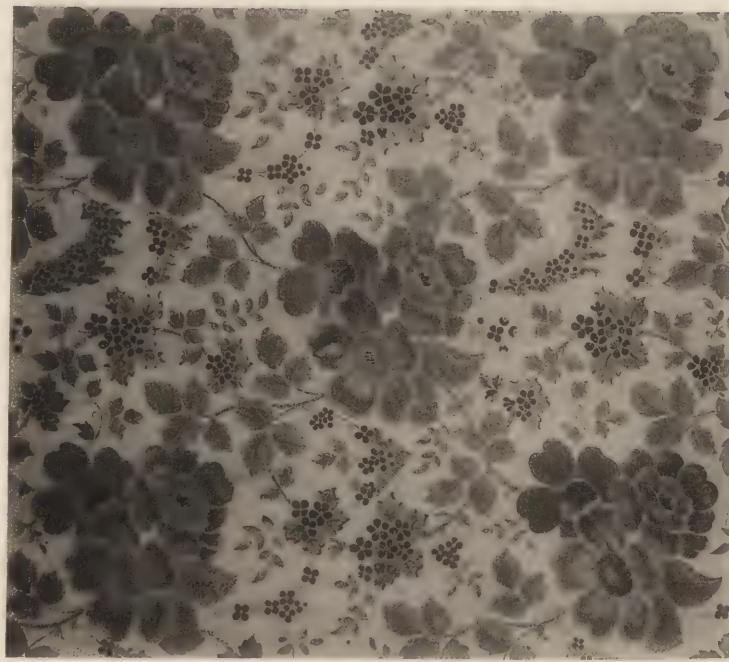
Silk Hanging.

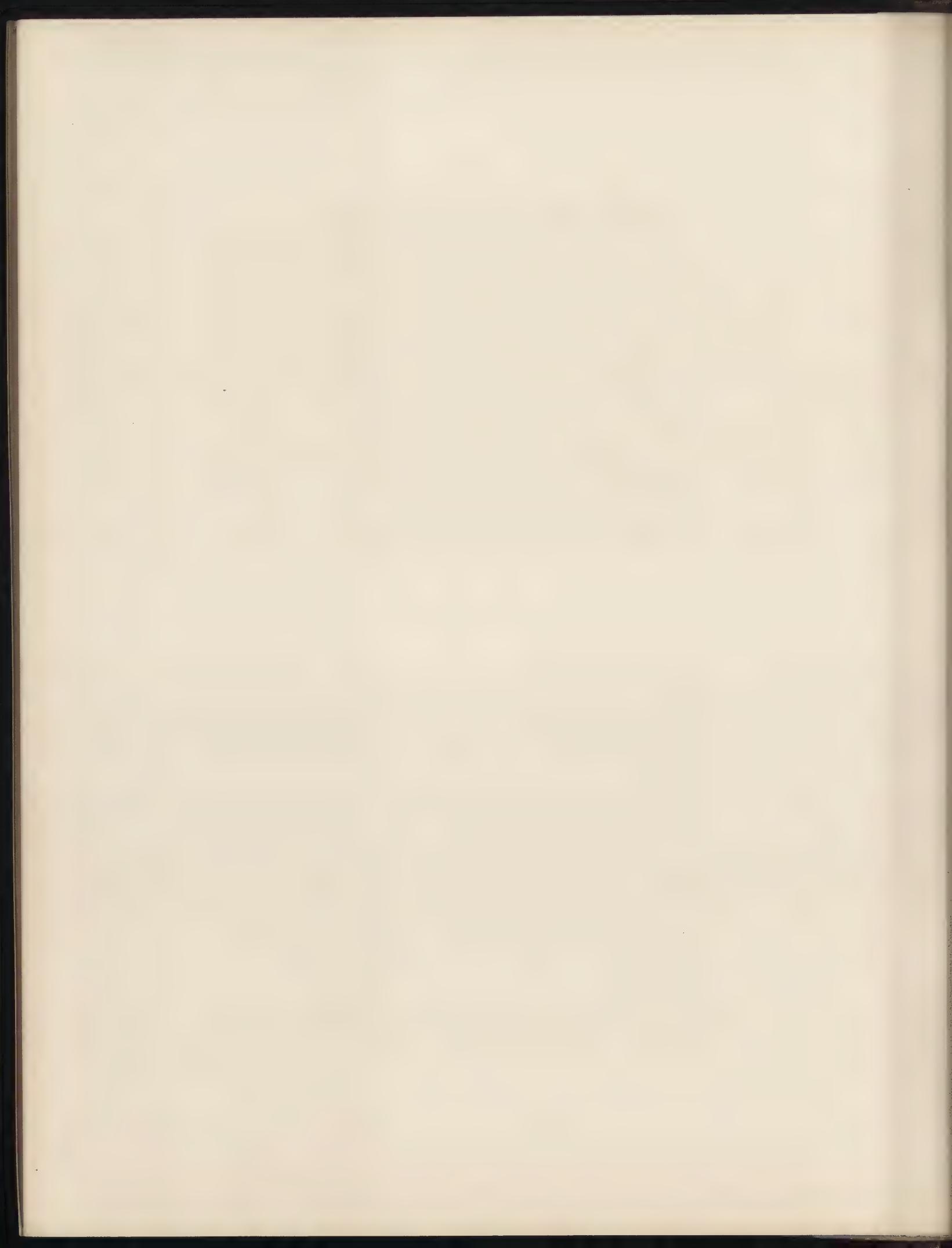




GOLD MEDAL FOR SET,
1884.
SIDNEY G. MAWSON,
MANCHESTER (Cavendish St.)

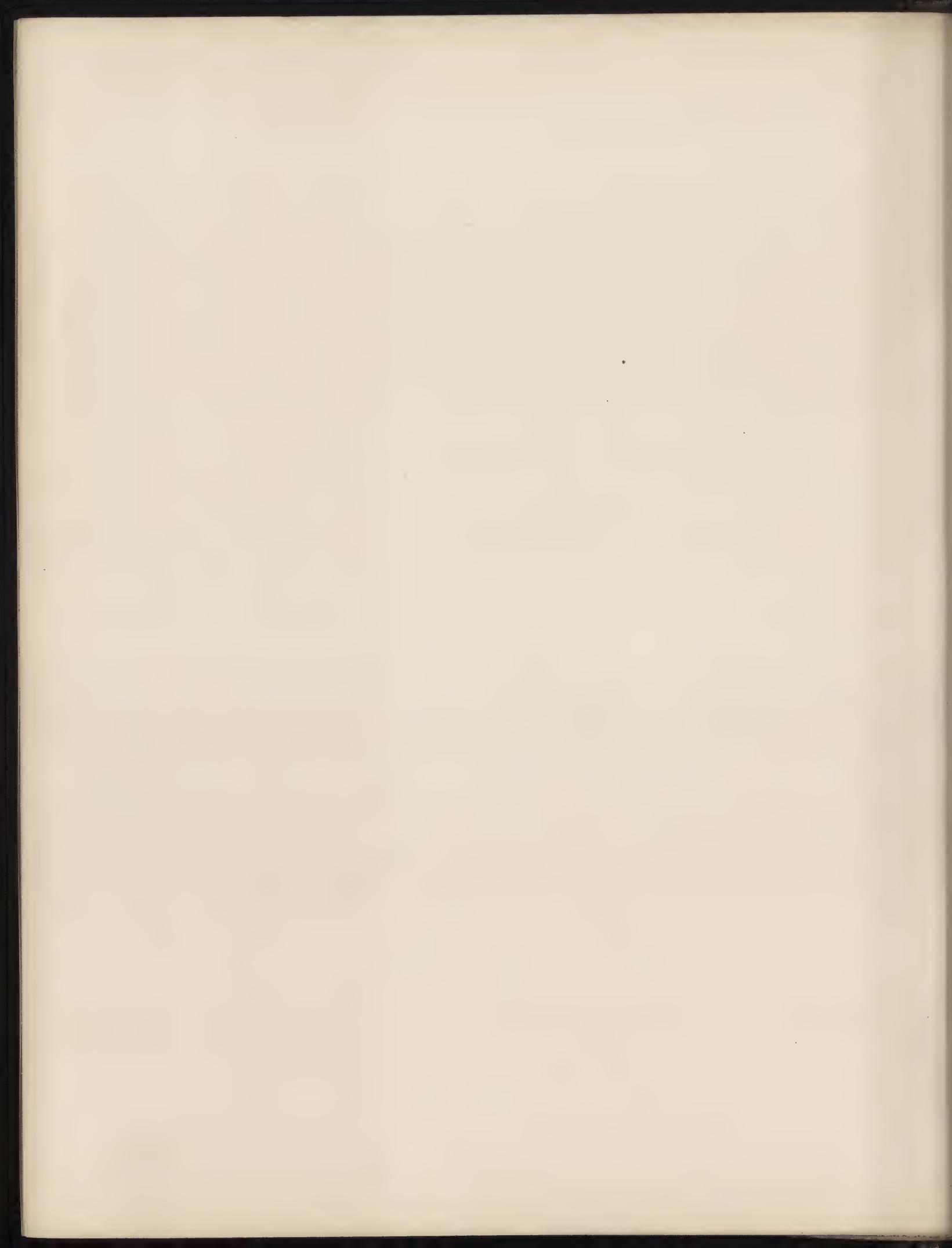
SILVER MEDAL,
1884.
Design for Silk Hanging. T. BARRETT,
MACCLESFIELD.

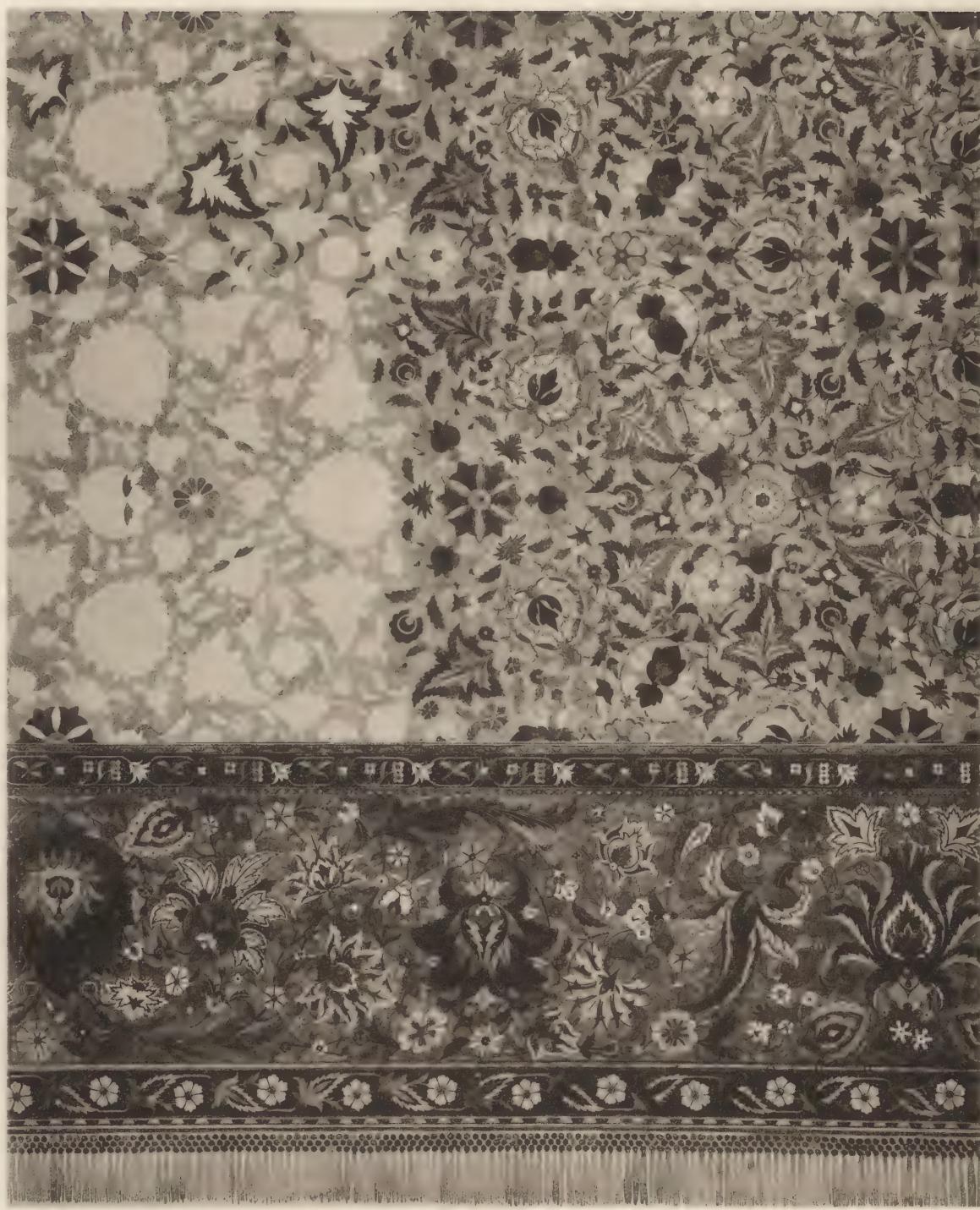




DESIGNS FOR
CARPETS.

PLATES 37 TO 51.

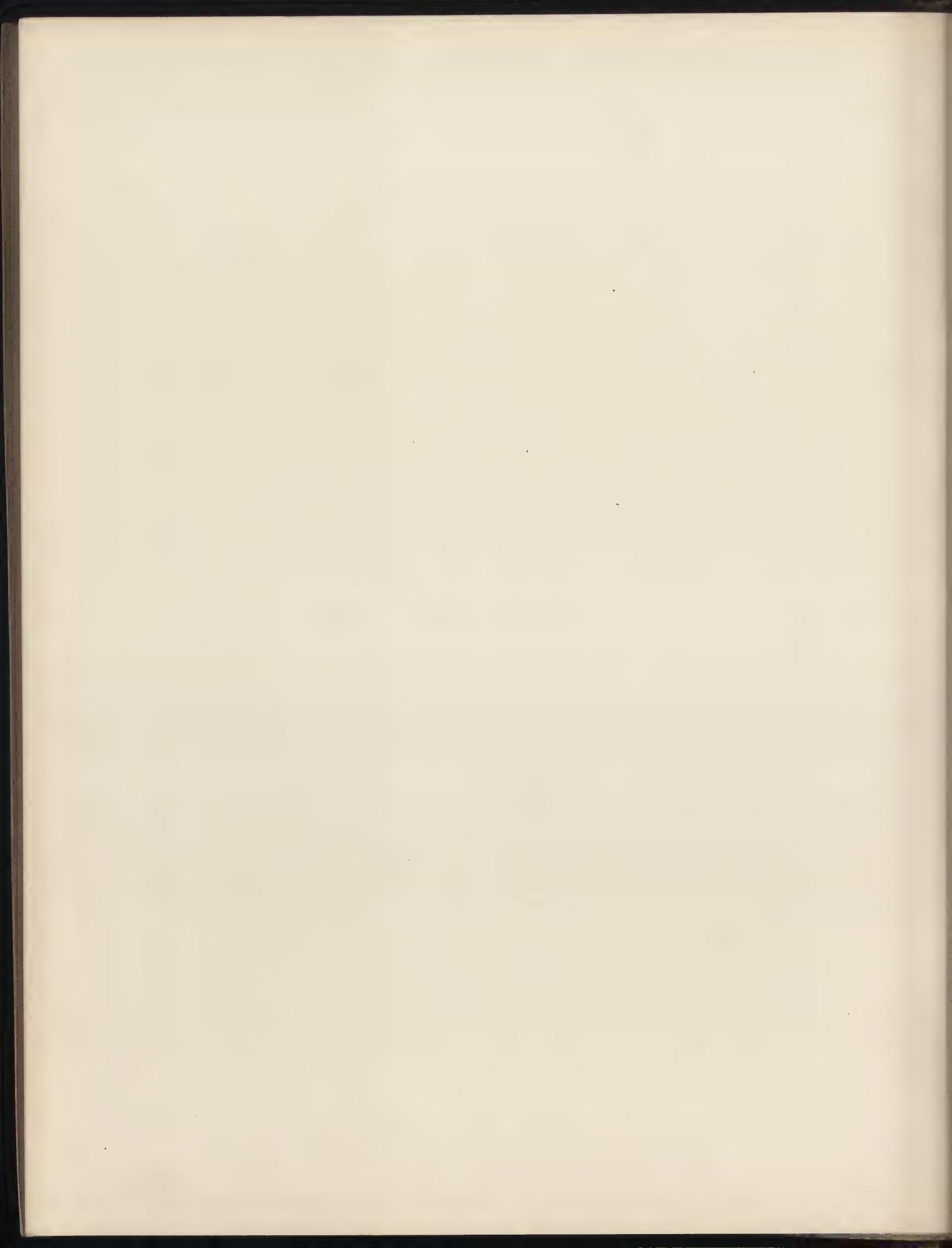




GOLD MEDAL,
1888.

Carpet.

J. J. F. KING,
GLASGOW.





SILVER MEDAL,
1886.

Carpet.

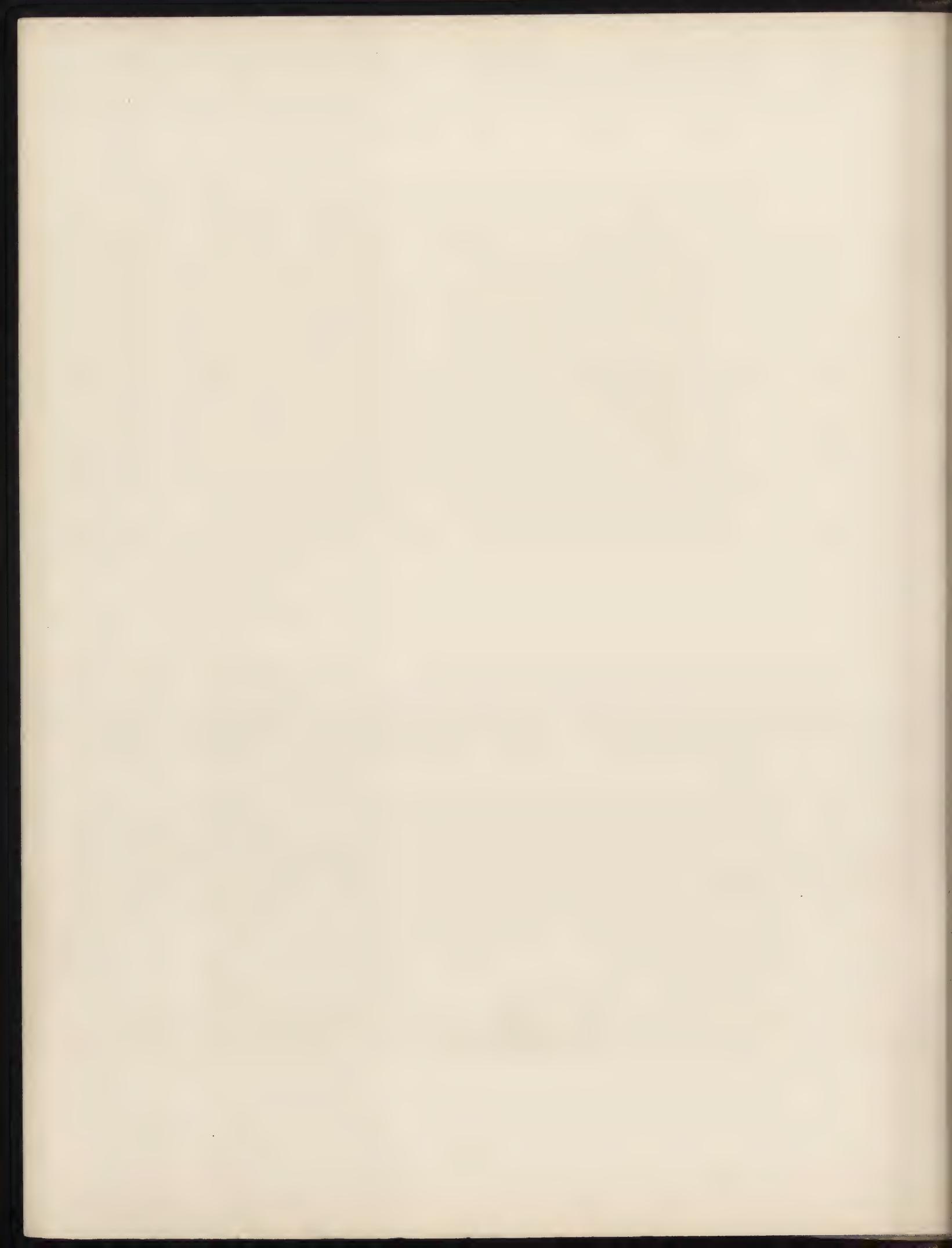
A. W. L. DIXON,
NOTTINGHAM.

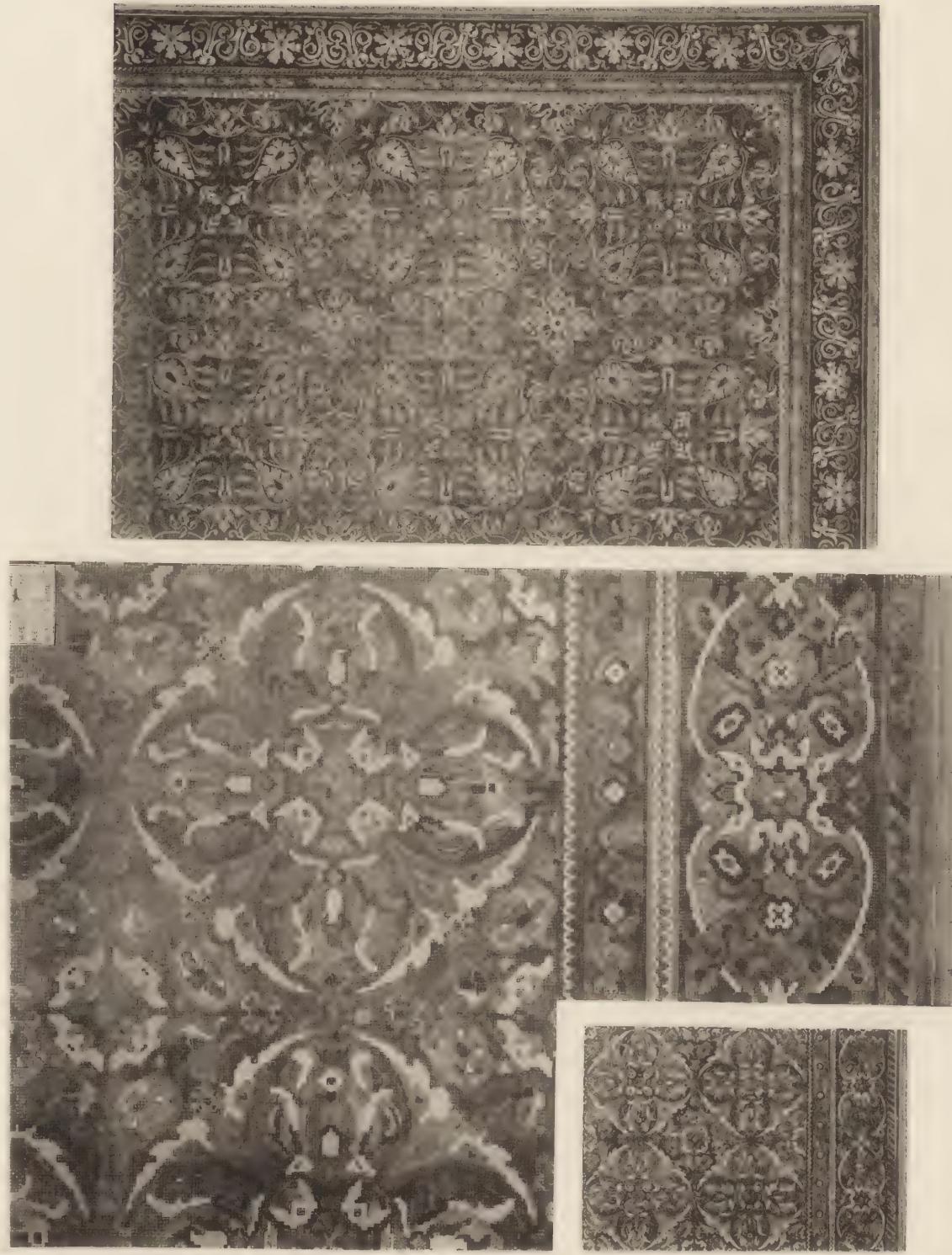


GOLD MEDAL,
1888.

Carpet.

J. J. F. KING,
GLASGOW.

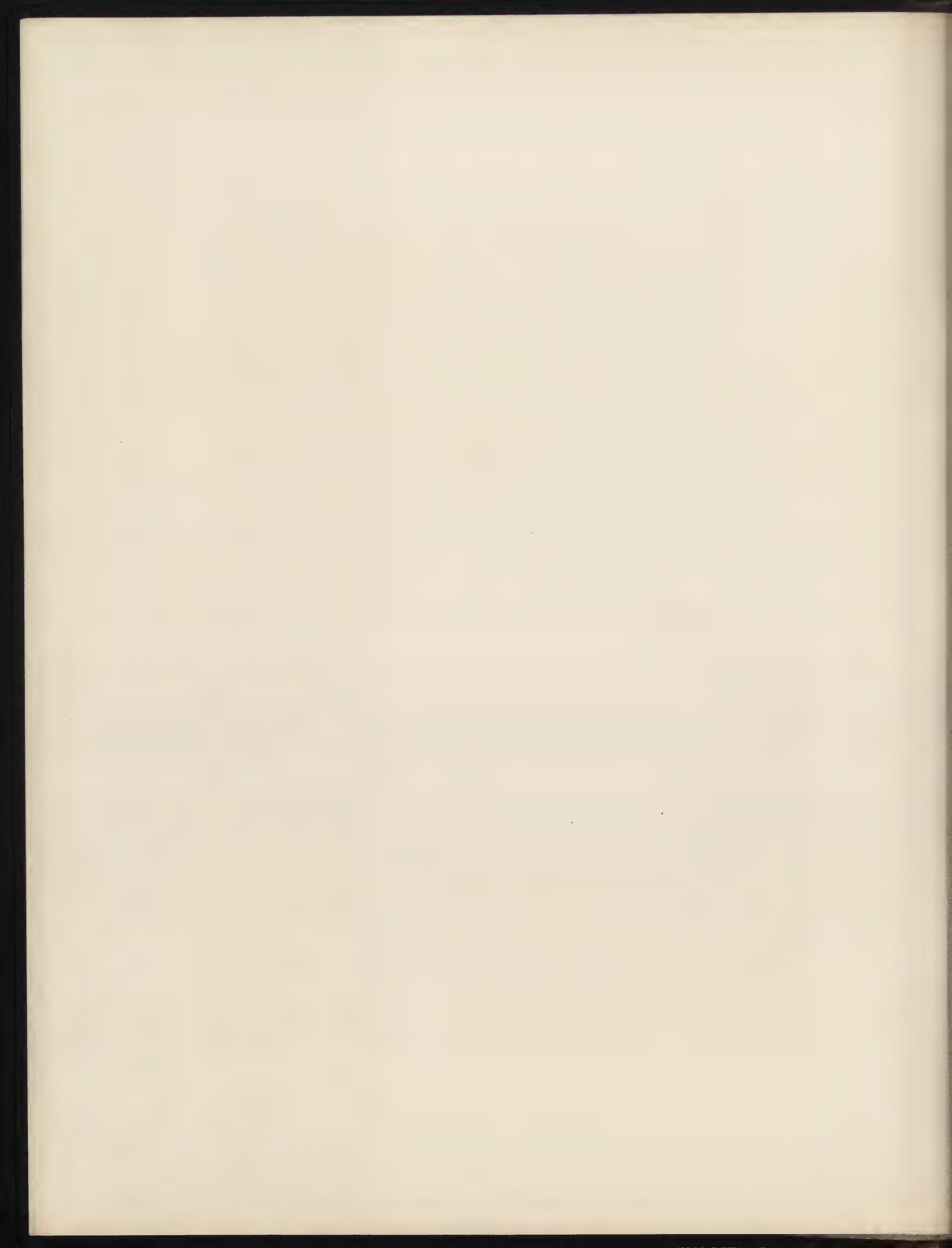


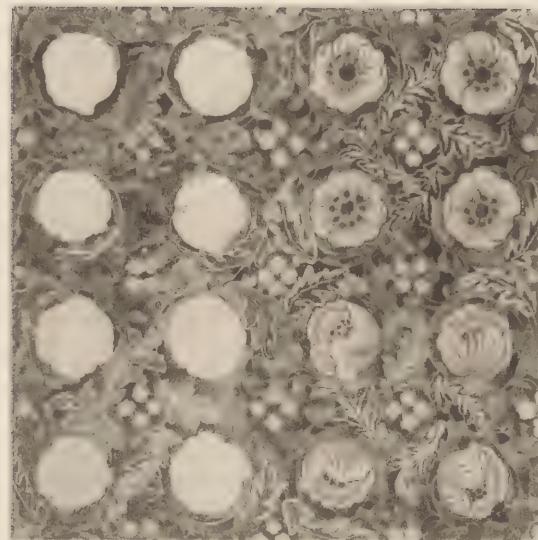


GOLD MEDAL,
1884.

Carpets.

C. B. AYLWARD,
SOUTH KENSINGTON.





JAMES B. GILANVILLE,
MANCHESTER.

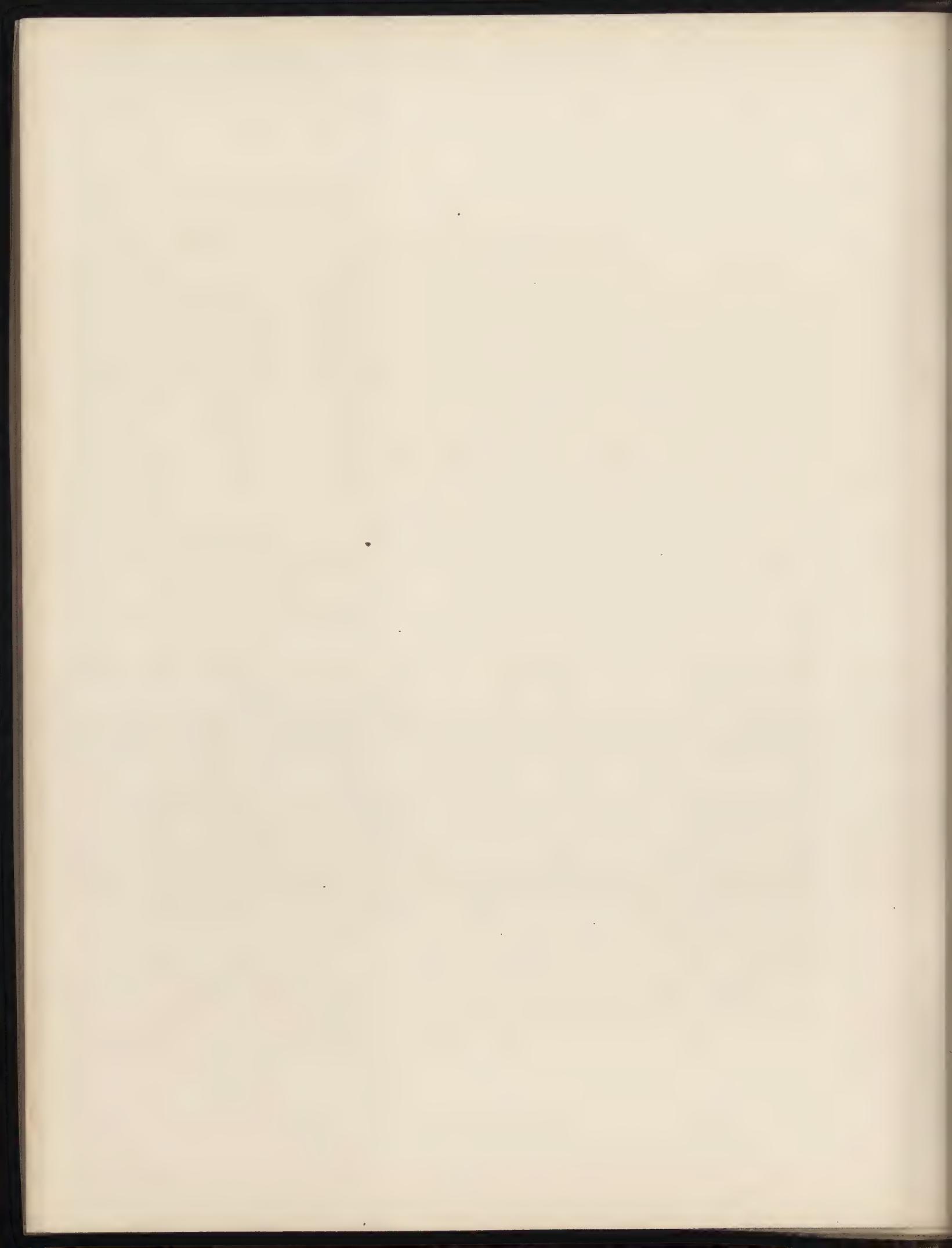
SILVER MEDAL,
1887.
Hanging.



C. B. AYLWARD,
SOUTH KENSINGTON.

Carpet.

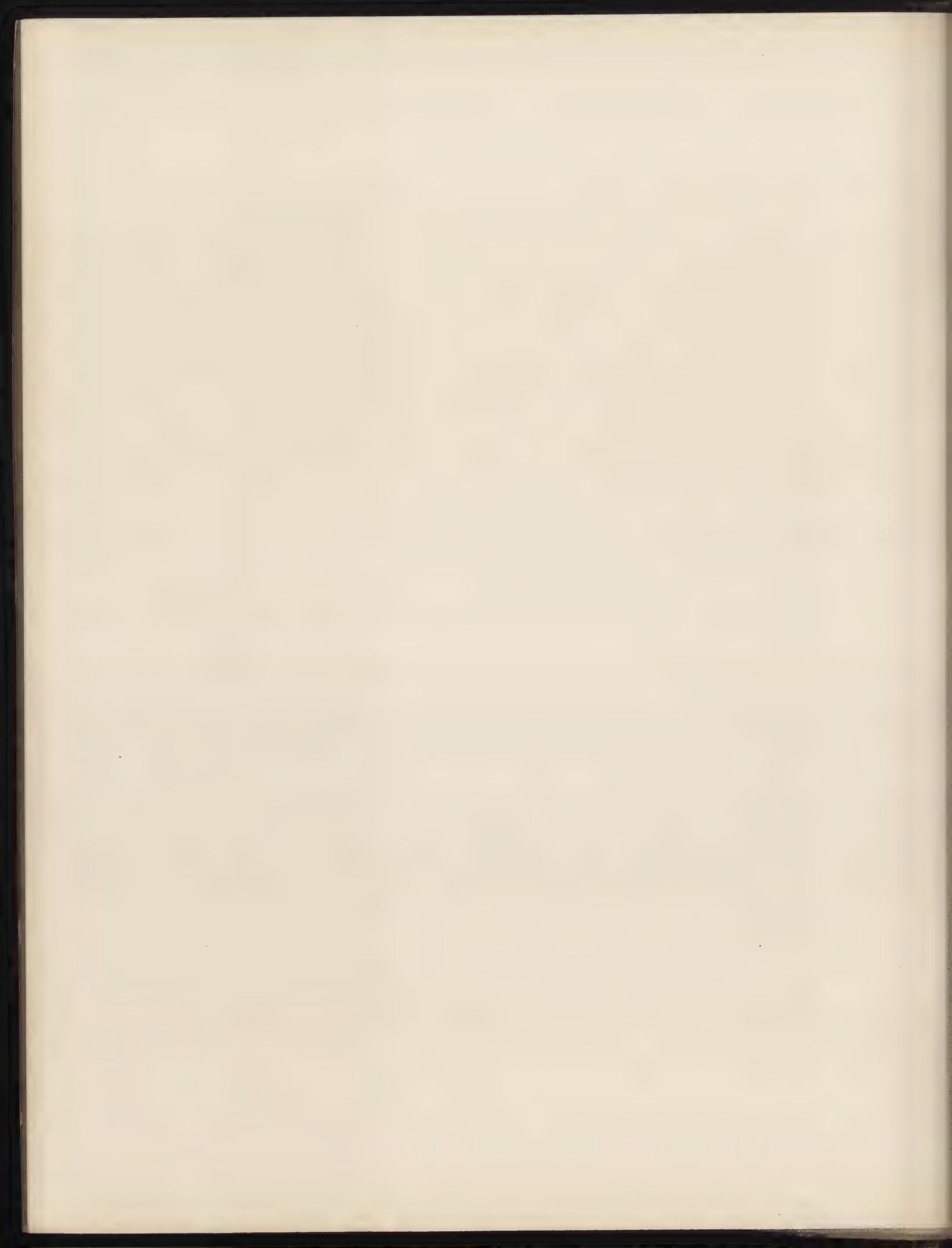
GOLD MEDAL,
1884.
FOR SET.

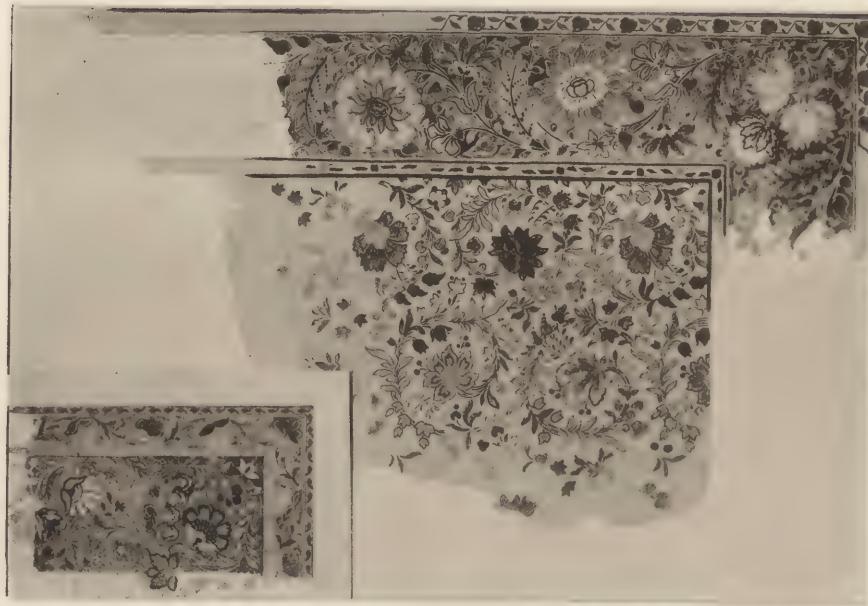




GOLD MEDAL,
1886,
Carpet.

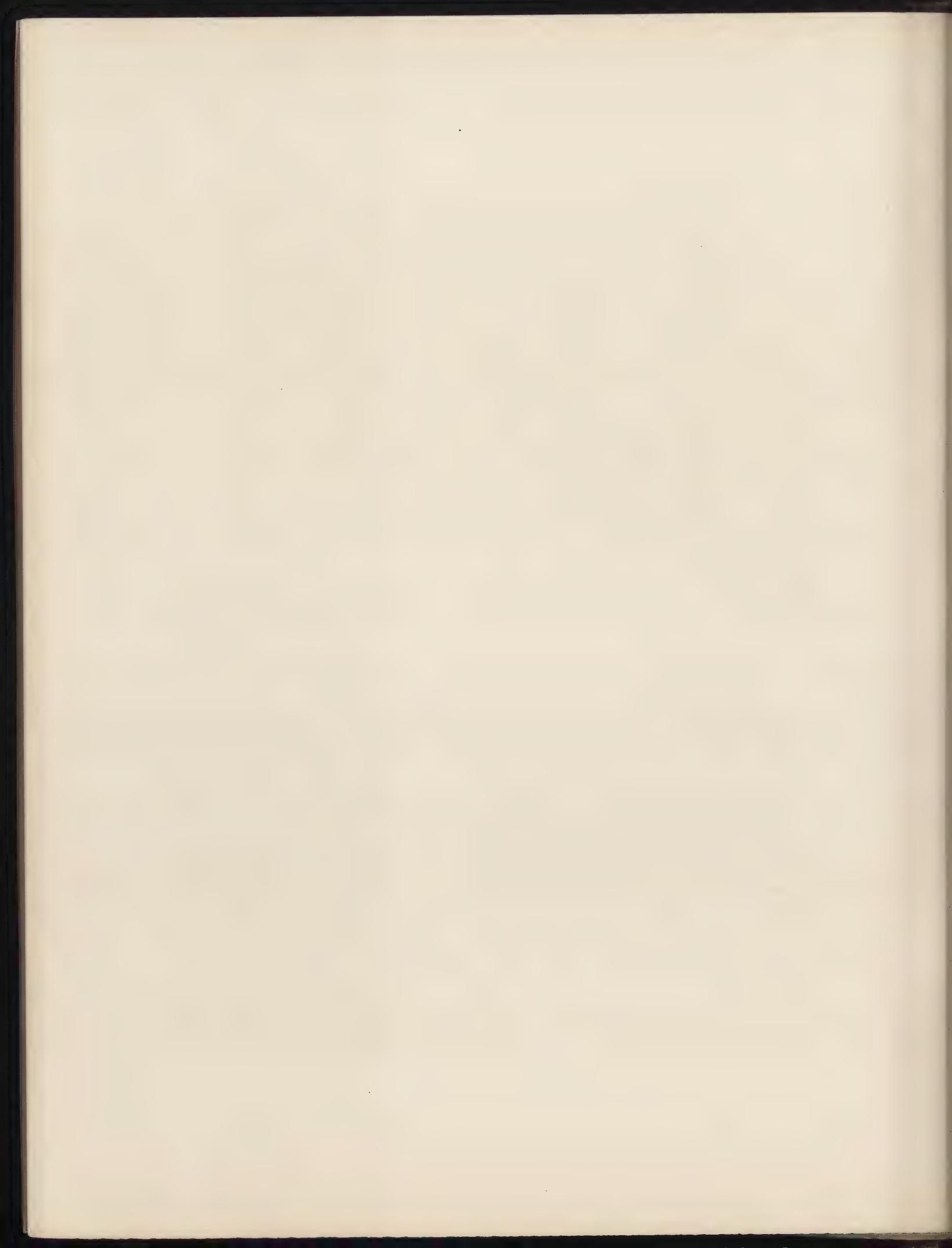
H. ALLEN,
WARRINGTON.





SILVER MEDAL,
1891.
ARCH. WALKER,
Carpet,
GLASGOW.







GOLD MEDAL (*two*),
1890.

Carpet Design.

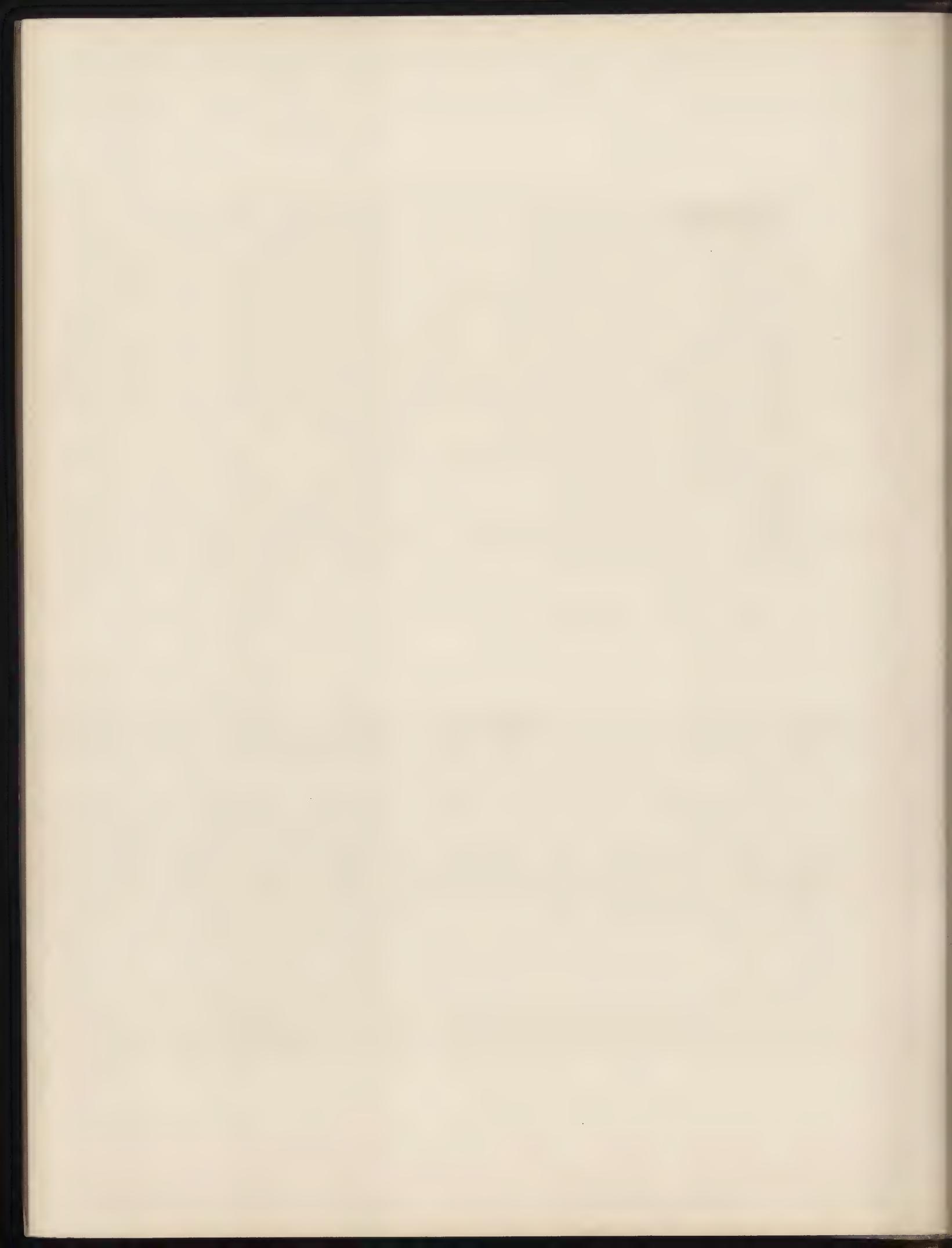
A. WALKER,
GLASGOW.

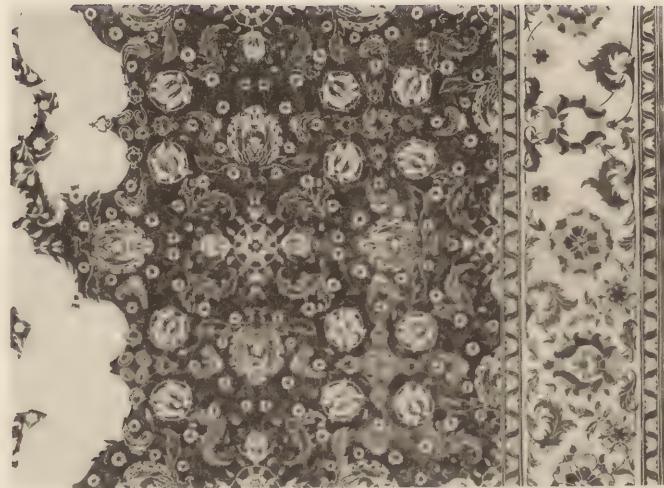


SILVER MEDAL (*two*),

Carpet Design.

A. WALKER,
GLASGOW.

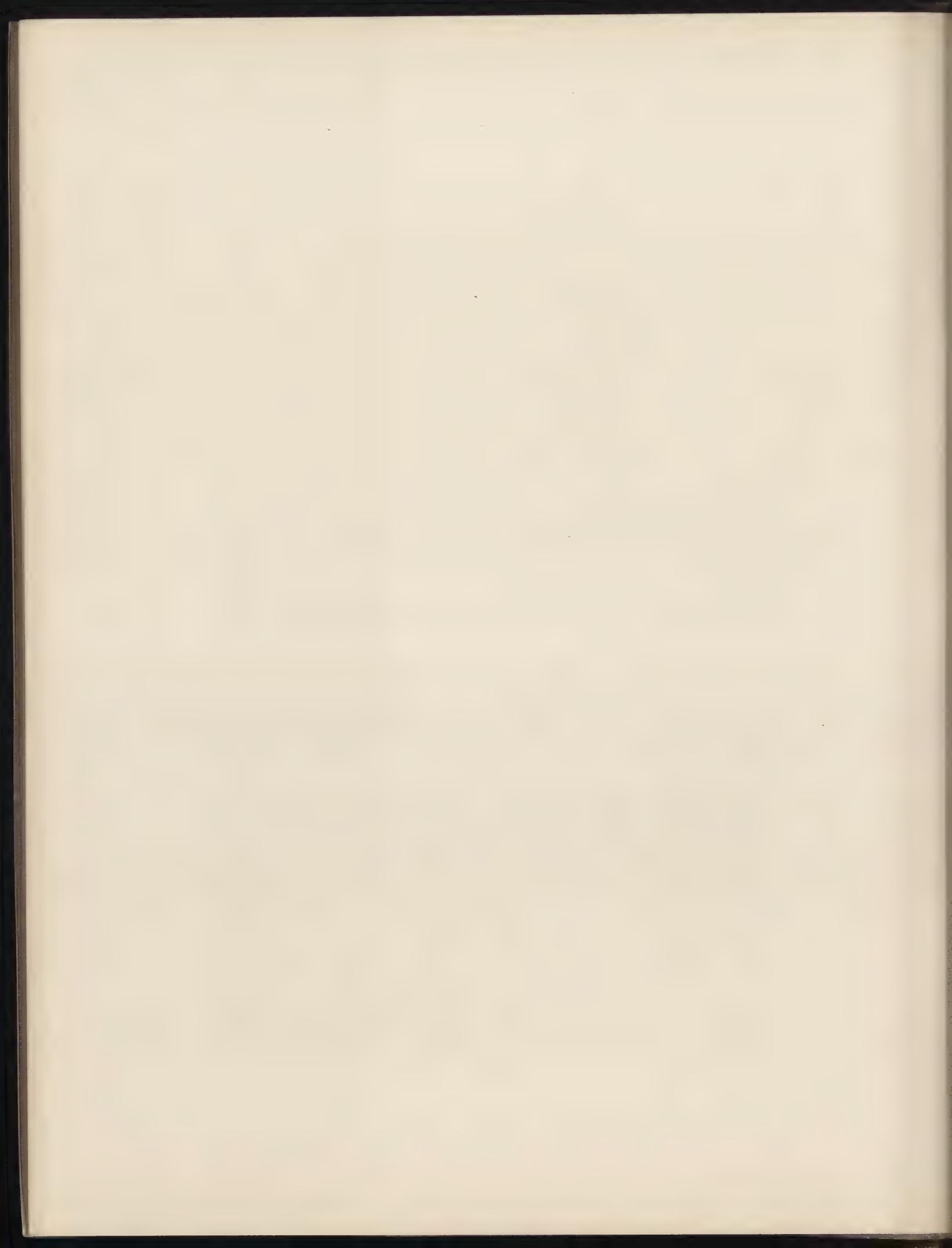




SILVER MEDAL,
1895.

Carpets.

J. H. COLLINGWOOD,
BATTERSEA.





Gold MEDAL,
1888.
Carpets.

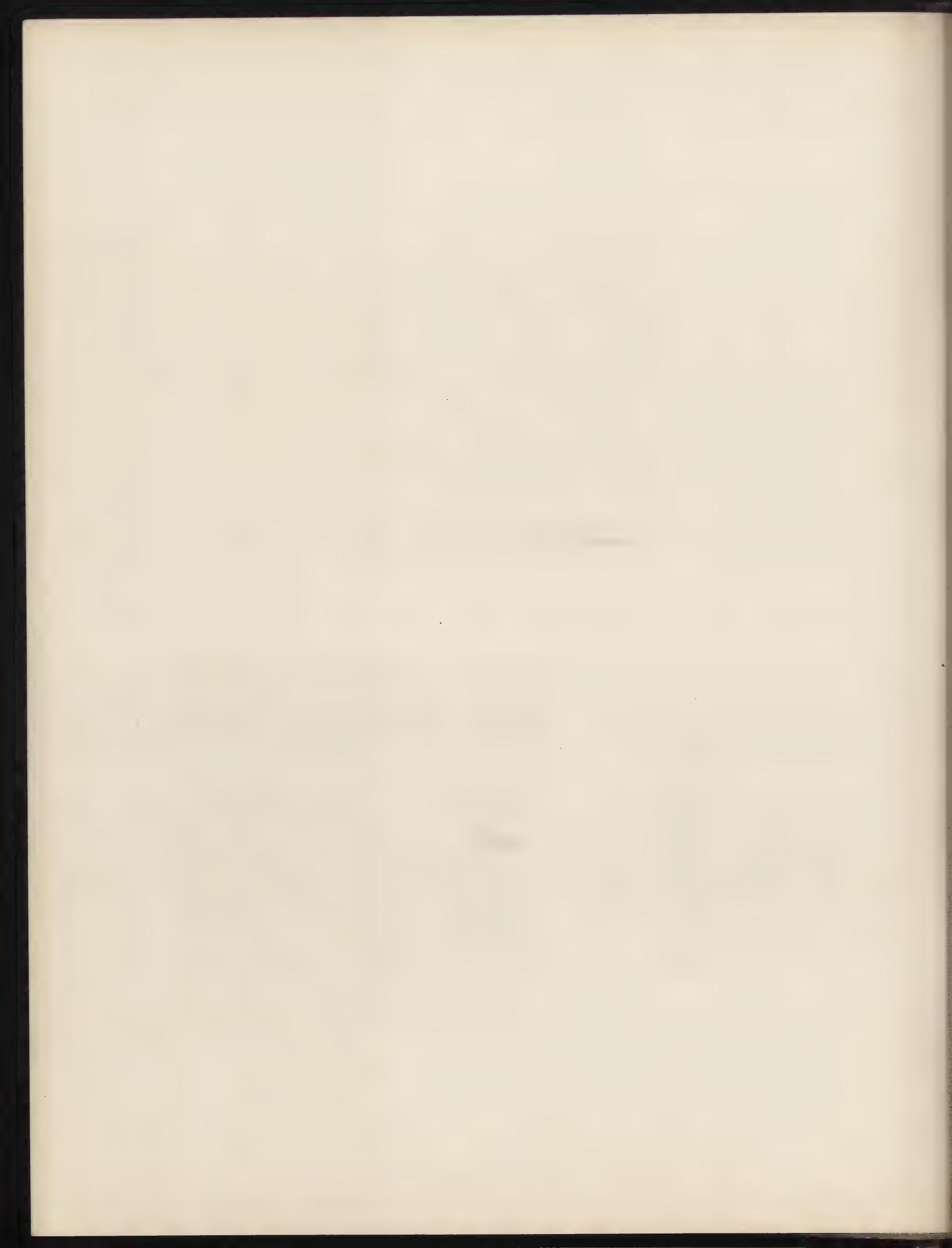
HERBERT COLE,
MANCHESTER (Carndish St.)



SILVER MEDAL,
1886.
Cotton Hanging.

J. LATIMER,
MANCHESTER (Carndish St.)



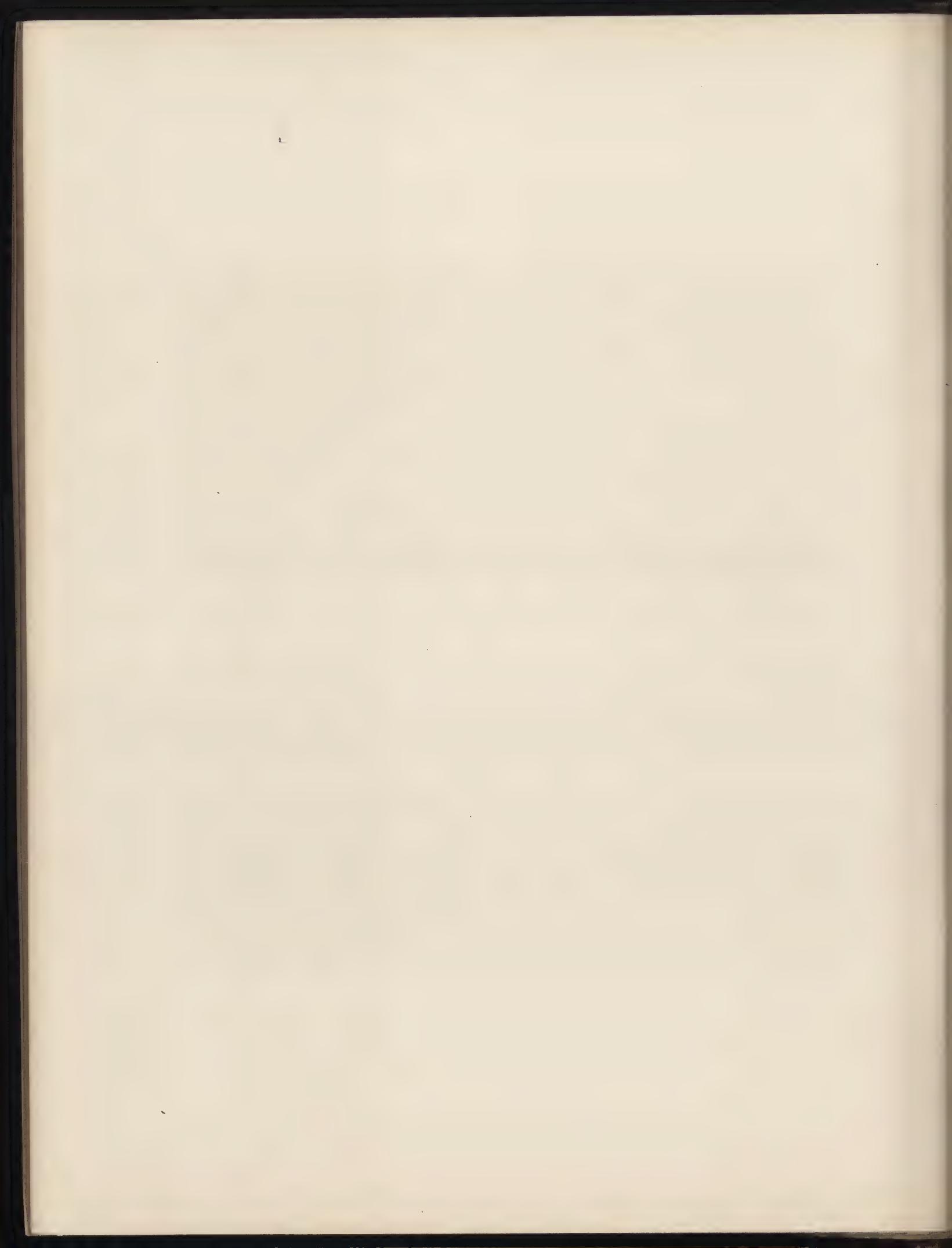




GOLD MEDAL,
1890.

Carpet.

A. WALKER,
GLASGOW.

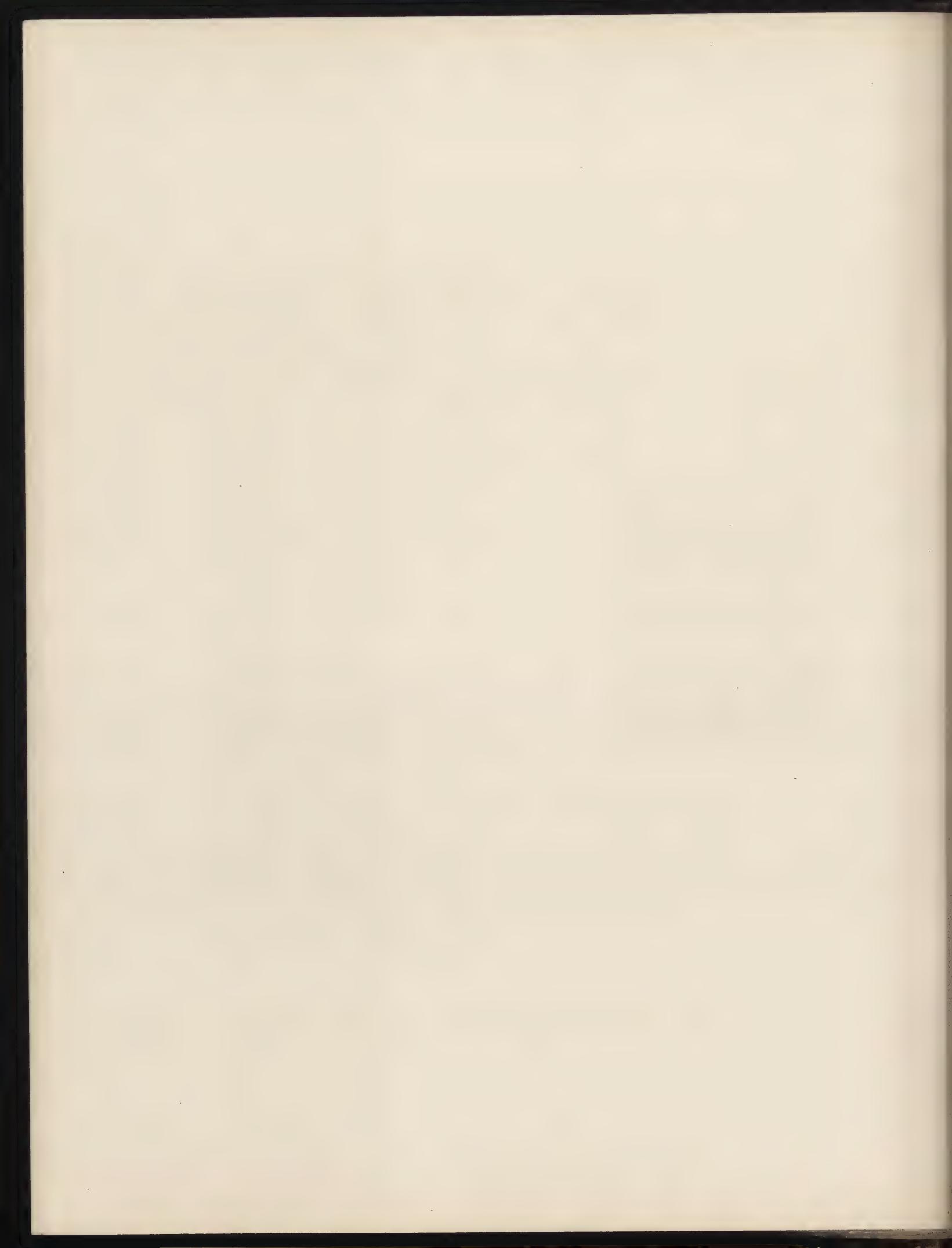




SILVER MEDAL,
1886.



J. FLETCHER,
GLASGOW.

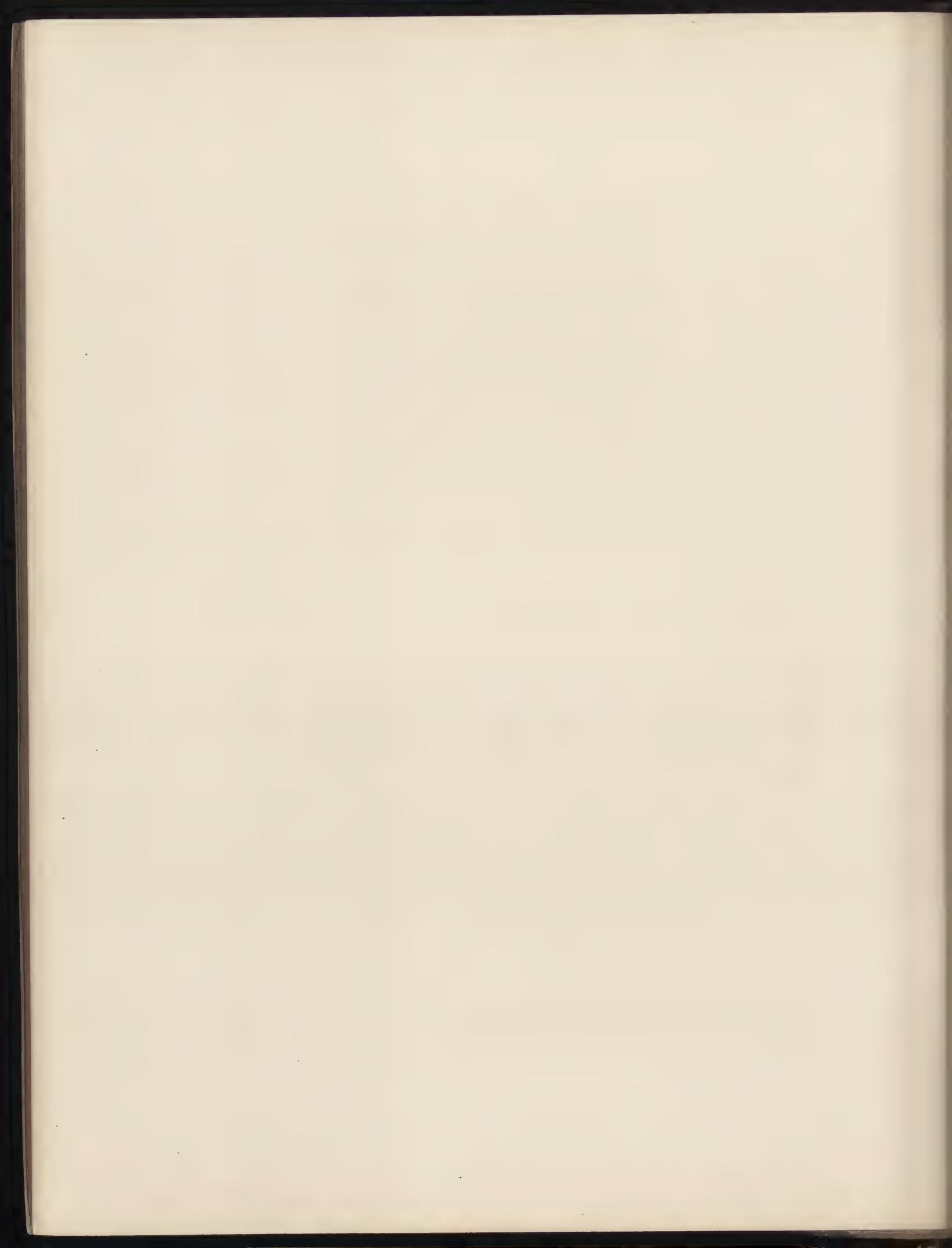


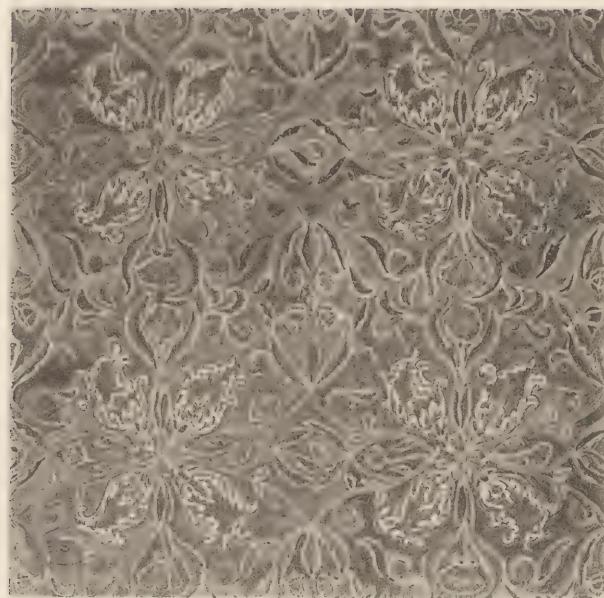


GOLD MEDAL,
1886.

Stair Carpet.

MARGARET E. JONES,
MANCHESTER.





GOLD MEDAL,
1880.

Carpet.

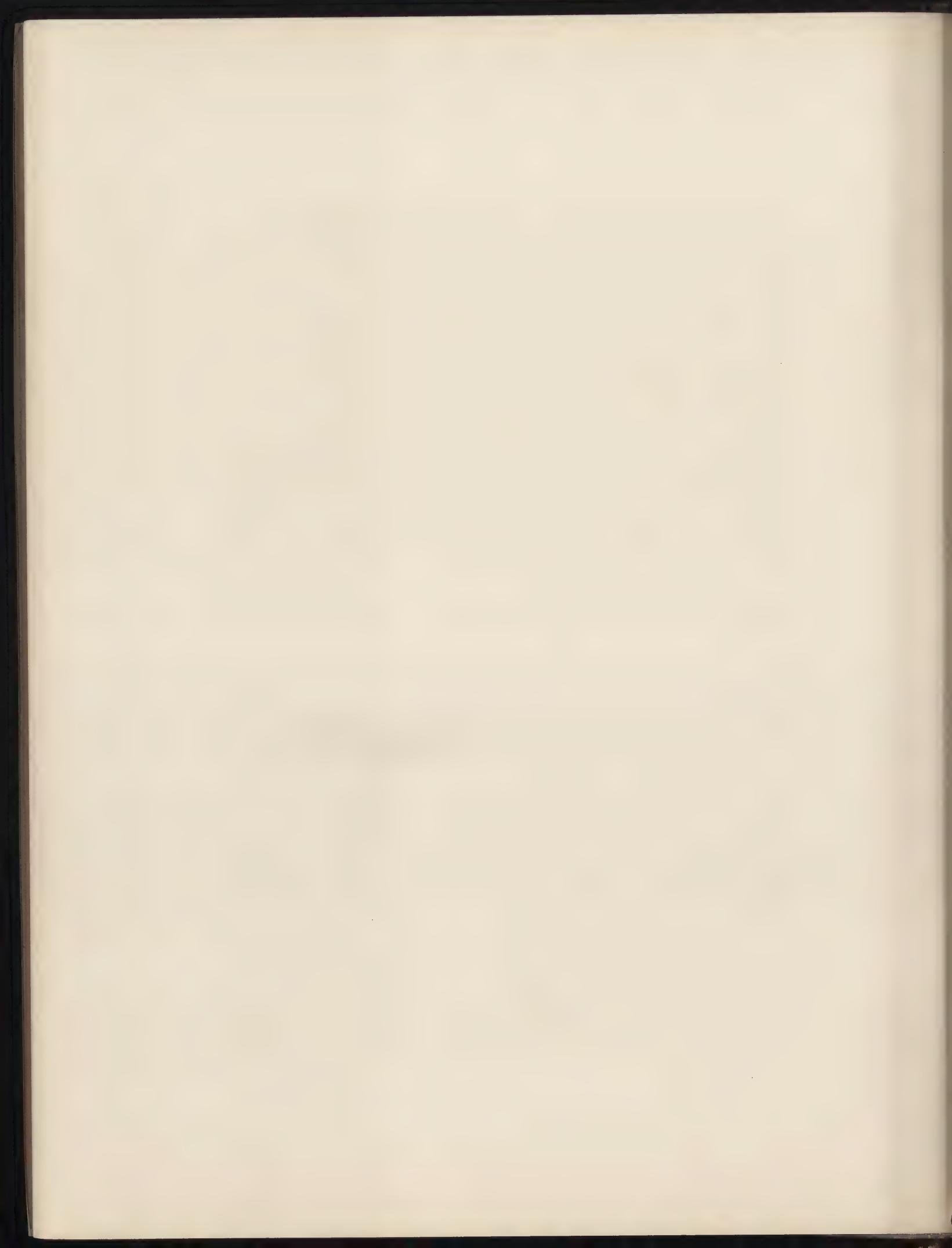
HERBERT COLE,
MANCHESTER (*Cavendish St.*)



GOLD MEDAL,
1884.

Design for Carpet.

C. B. AYLWARD,
SOUTH KENSINGTON.

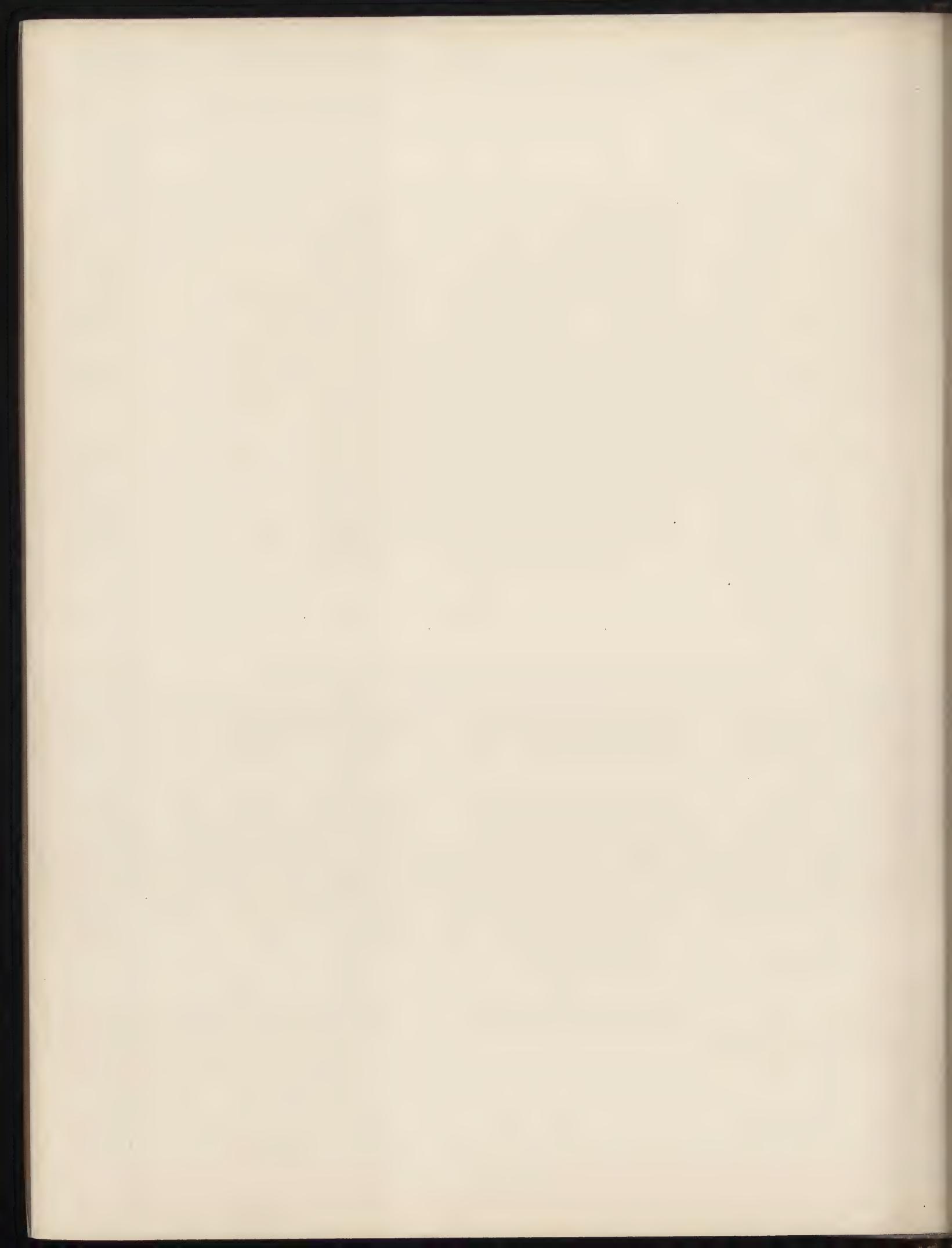




SILVER MEDAL.
1889.

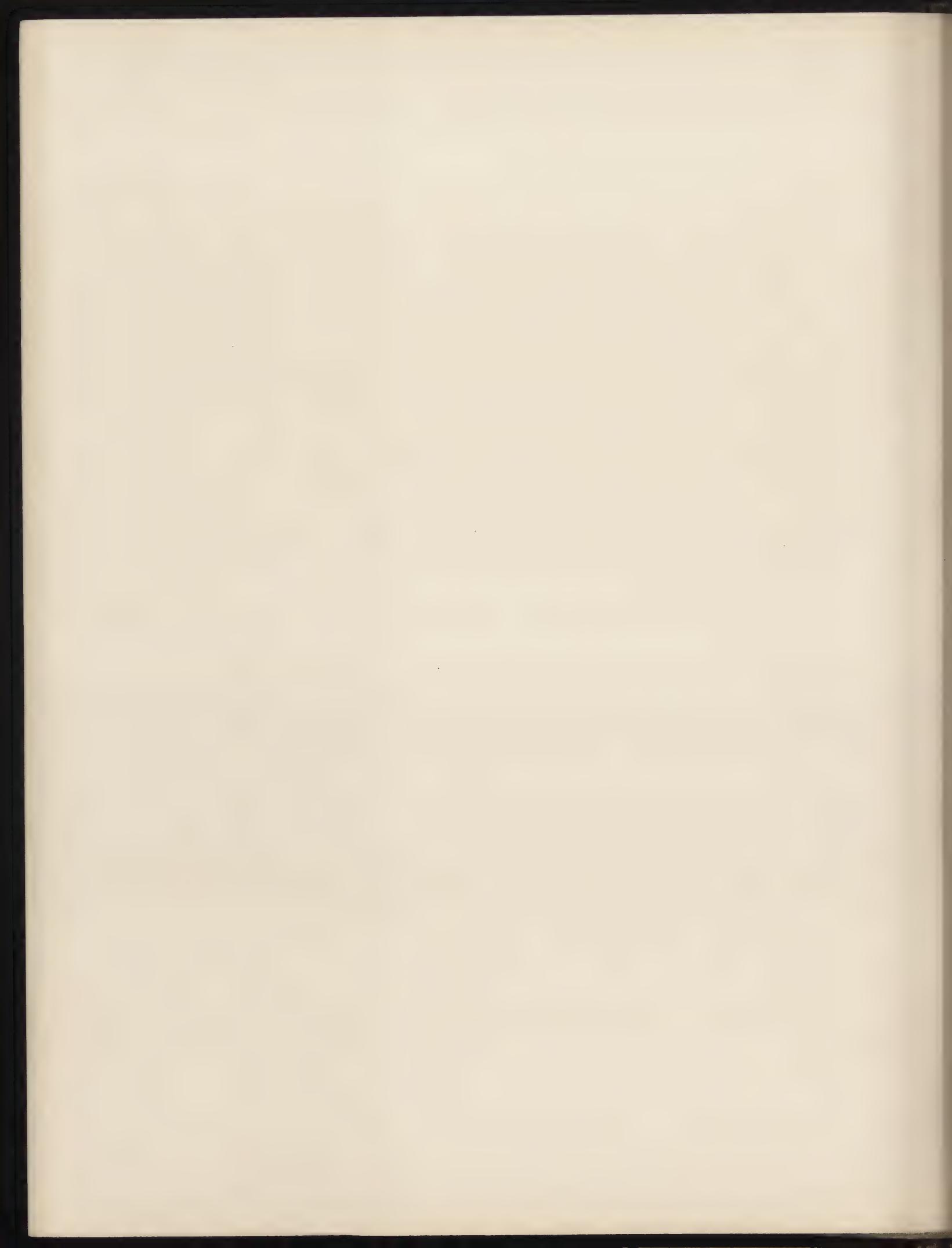
Carpet Design.

JESSIE KEPPIE,
GLASGOW.



DESIGNS FOR
WALL-PAPERS,
Etc.

PLATES 52 TO 61.

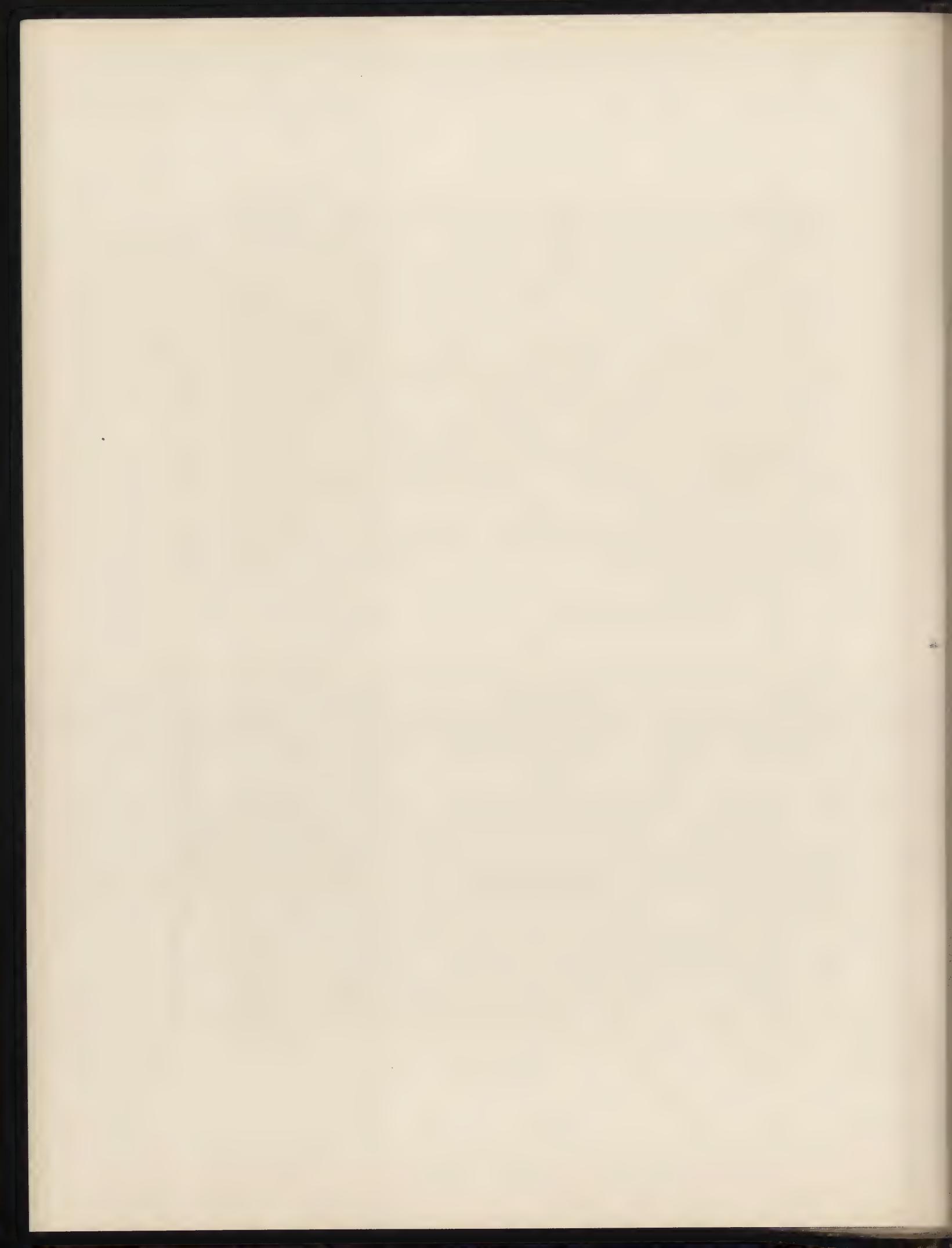




Design for Wall Paper.

S. G. MAWSON,
MANCHESTER.

GOLD MEDAL,
1886.

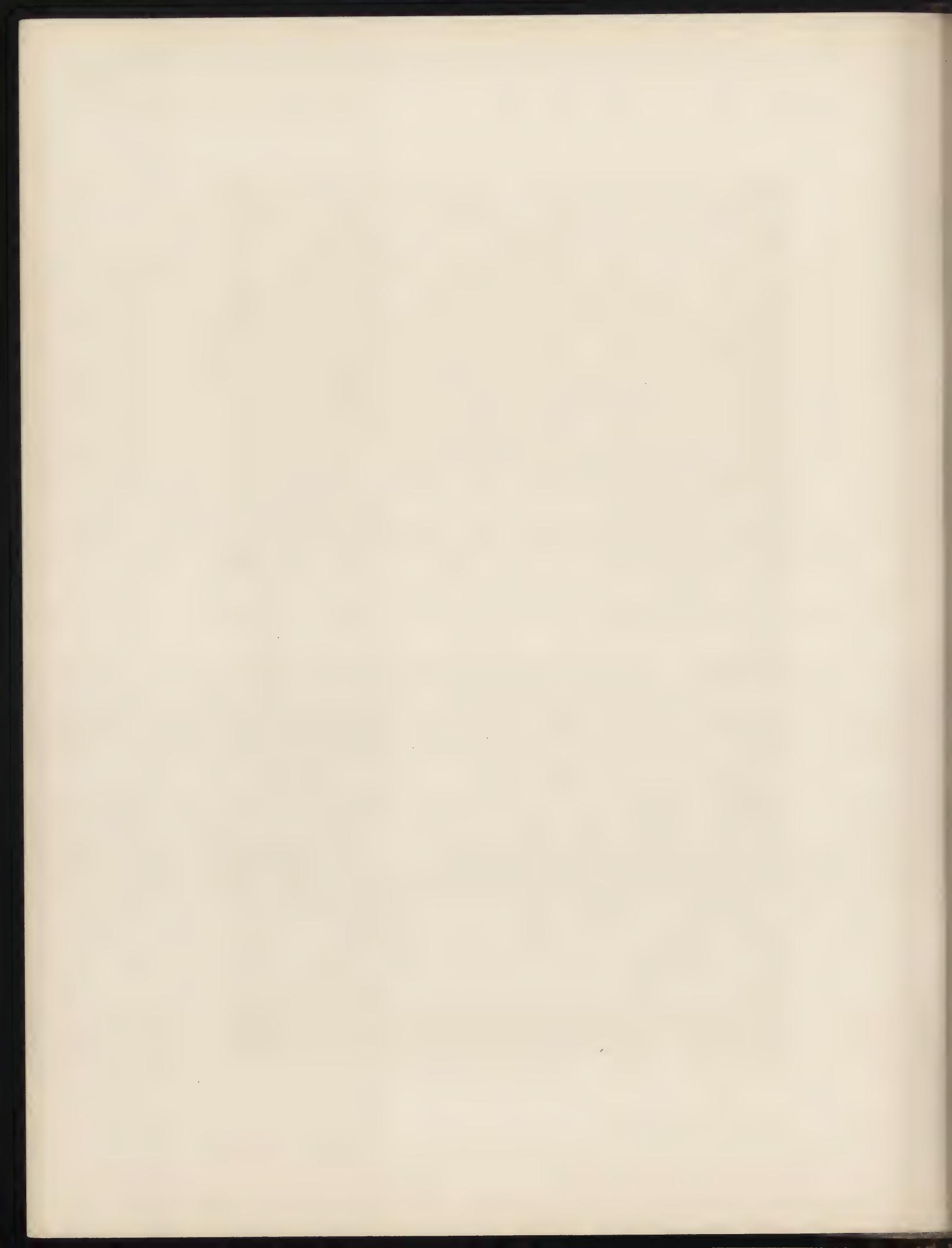




I. SADLER,
GLASGOW,
SILVER MEDAL, 1893.

Designs for Wall Papers.

LIZZIE GIRVAN,
GLASGOW,
SILVER MEDAL, 1889.

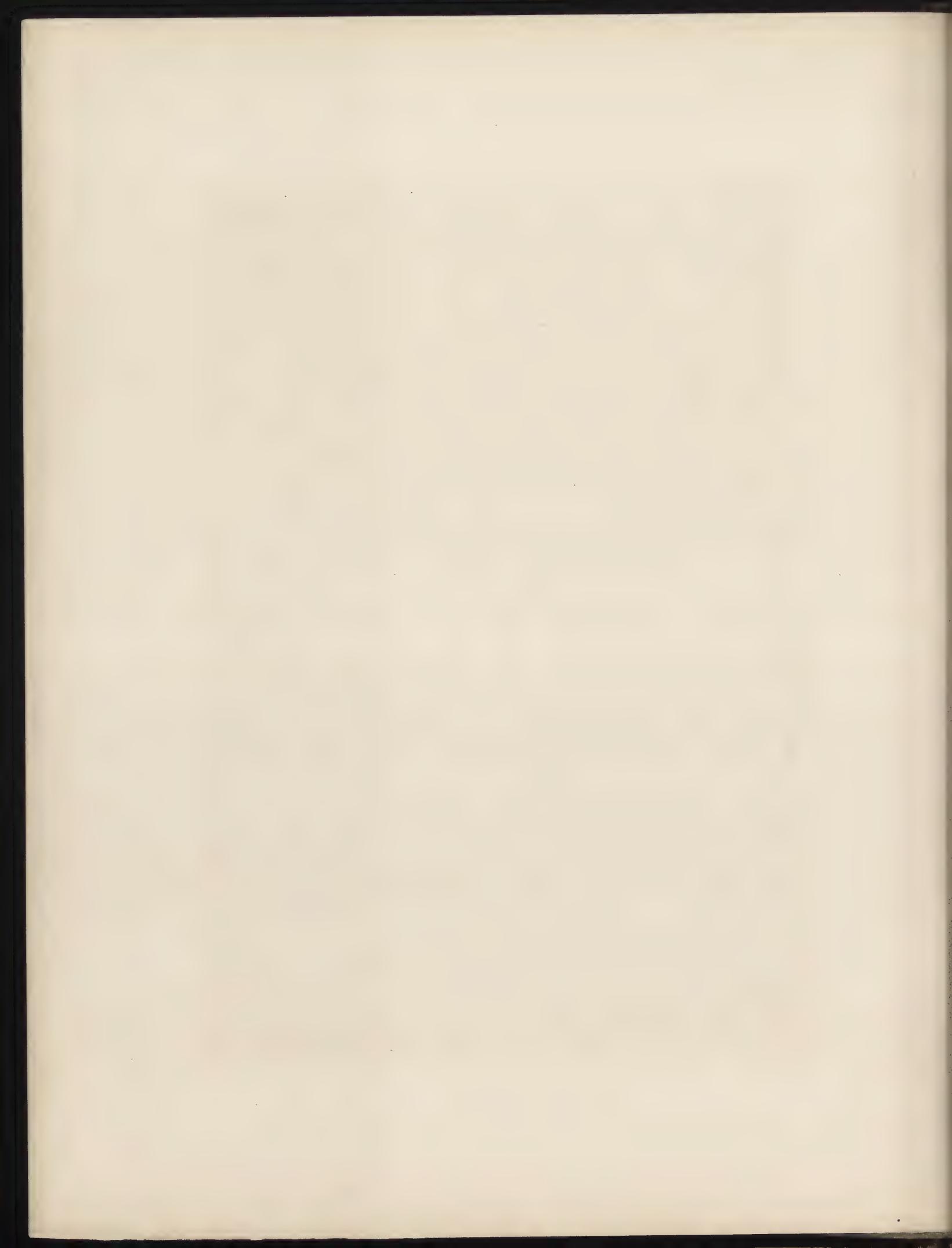




SILVER MEDAL,
1894.

Designs for Wall Paper & Frieze.

A. A. CARPENTER,
LONDON (*Birkbeck Institute*).

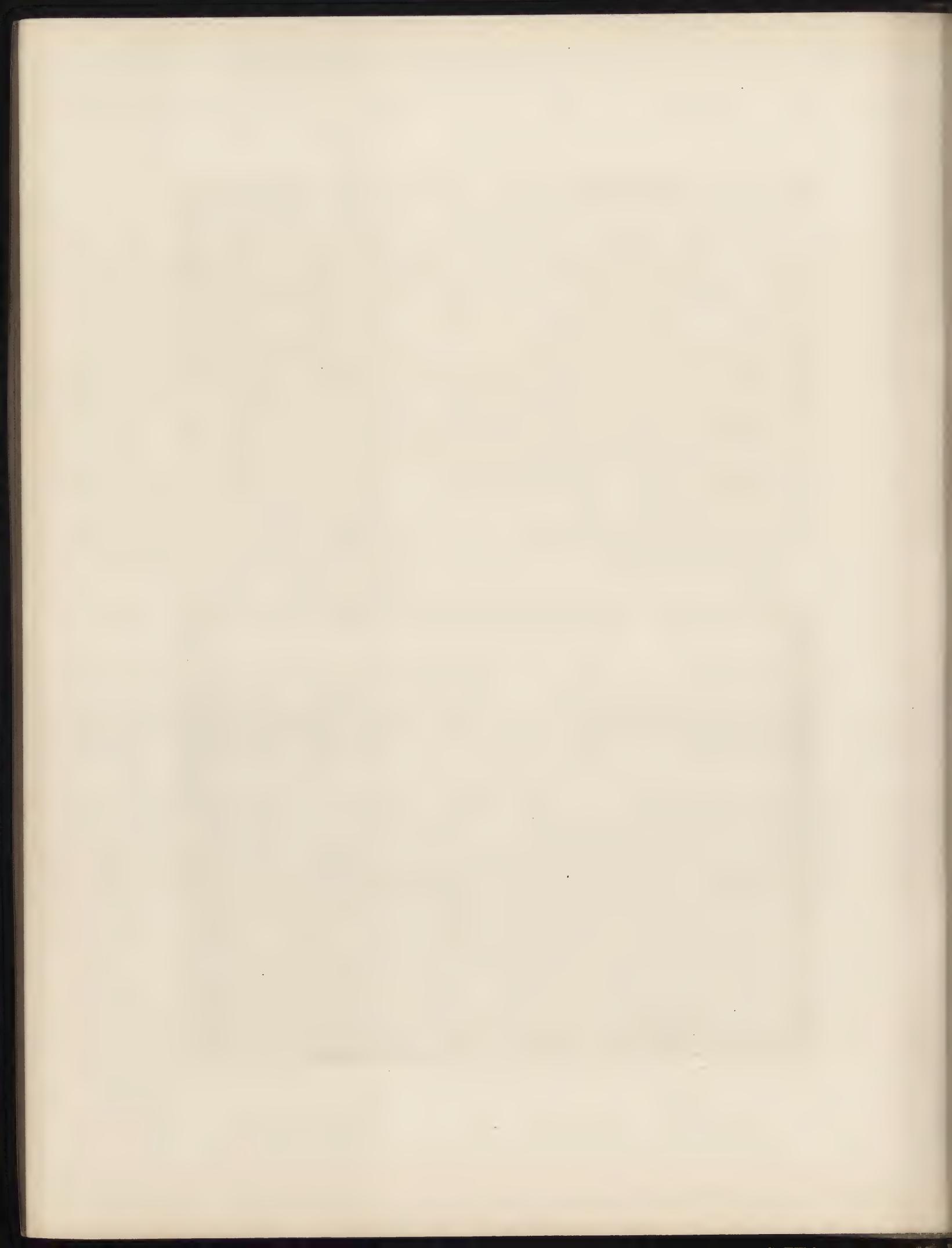




W. NEWCASTLE,
GLASGOW,
SILVER MEDAL, 1893.

Designs for Wall Papers.

A. A. CARPENTER,
London, (Finsbury Institute),
SILVER MEDAL, 1895.

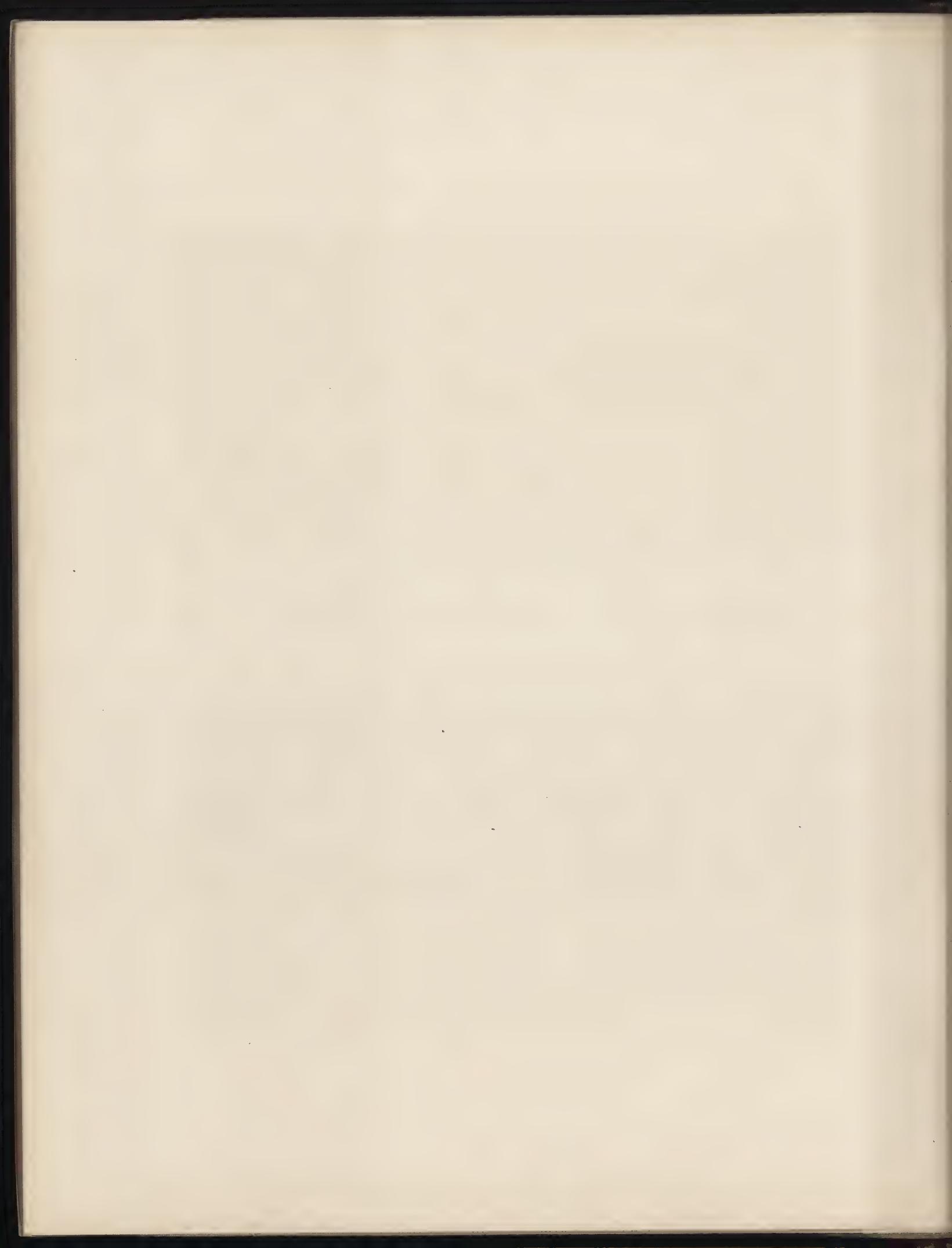




GOLD MEDAL,
1889.

Design for Wall Paper.

MAGGIE STRANG,
GLASGOW.

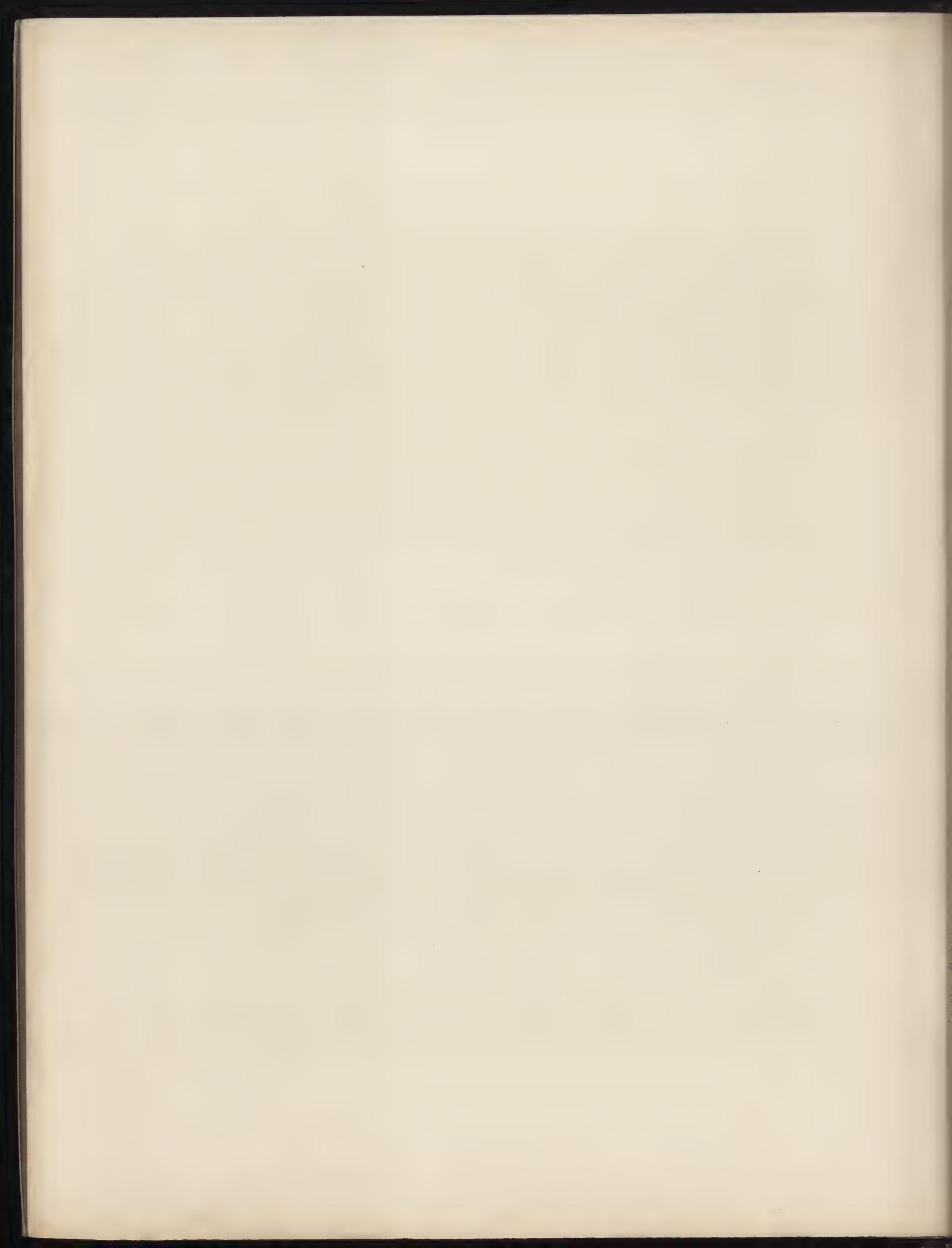




GOLD MEDAL,
1893.

Design for Dado or Curtain.

T. A. HERON,
SOUTH KENSINGTON.

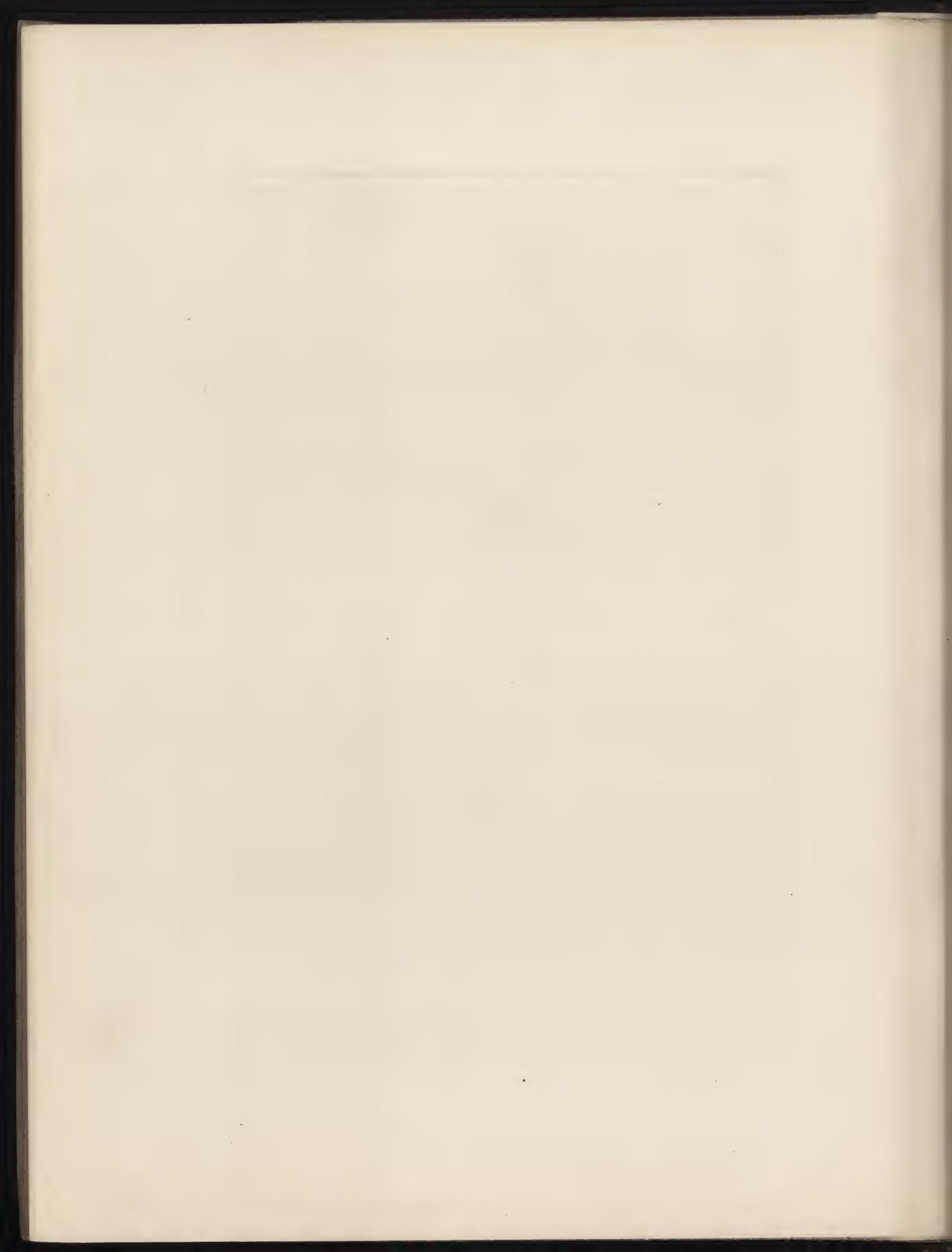




J. APPLEYARD,
SCARBORO'.

Designs for Wall Papers

SILVER MEDAL,
1894.

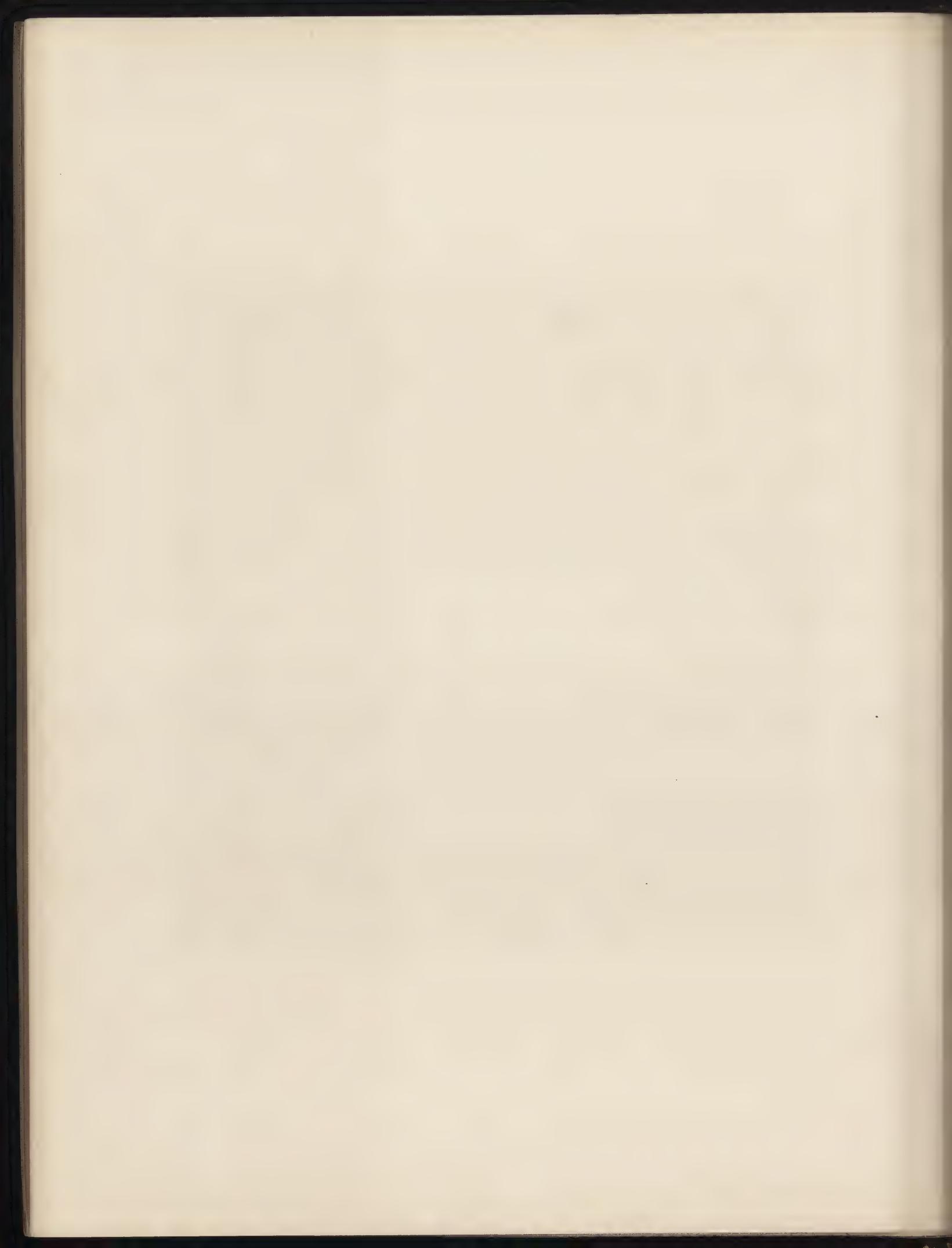




GOLD MEDAL,
1888

Design for Wall Paper.

T. J. DONOHUE,
MACCLESFIELD.

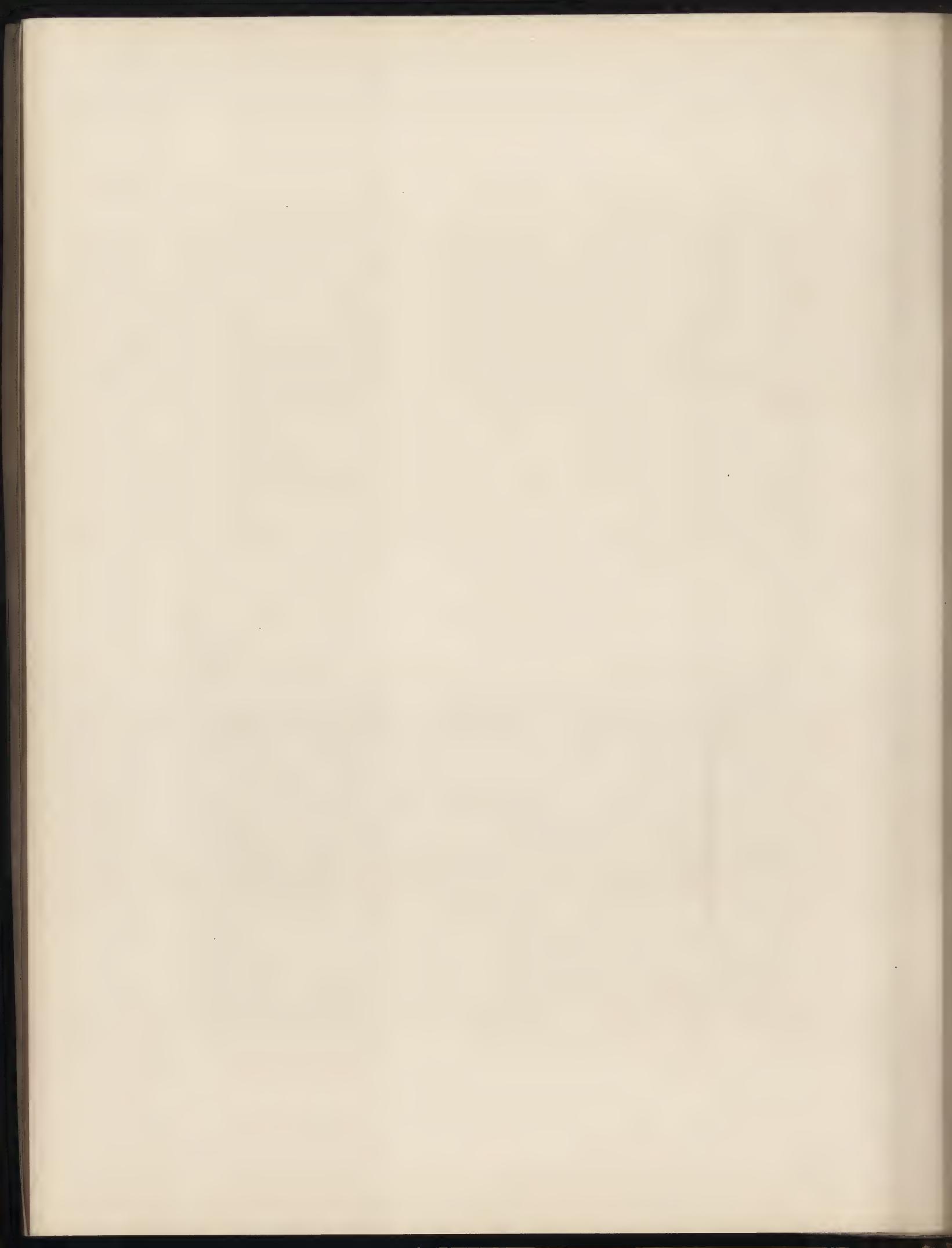




SILVER MEDAL,
1894.

Designs for Wall Paper and Frieze.

CAROLINE THORNHILL,
BLACKHEATH.





SILVER MEDAL,
1895.

Design for a Frieze.

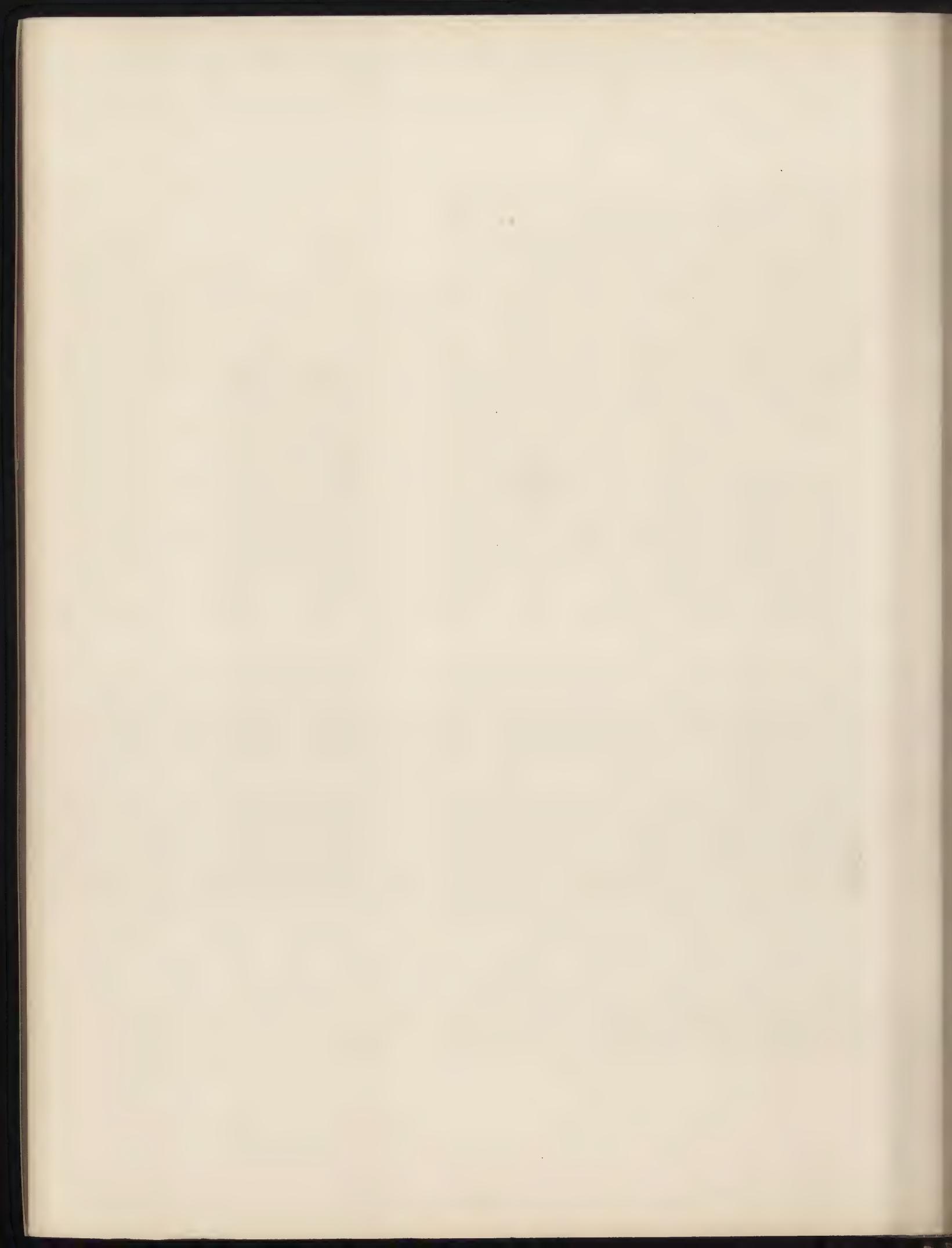
OSCAR P. MÖLLER,
BATTERSEA.



SILVER MEDAL,
1893.

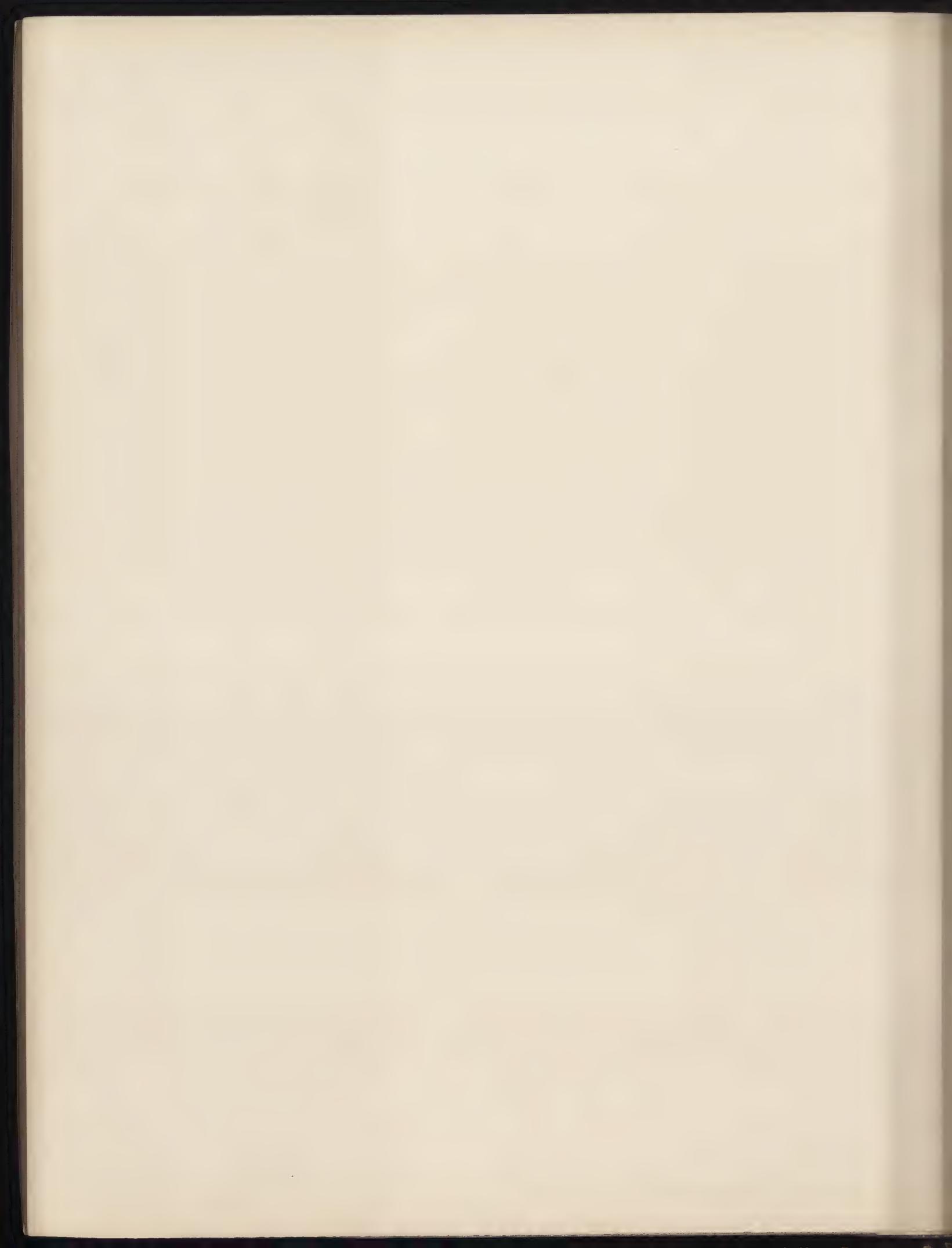
Painting of Ornament in Monochrome.

J. H. COLLINGWOOD,
GOSWELL, R.S.



DESIGNS FOR
STAINED GLASS, FIGURE COMPOSITION,
METAL WORK,
Etc.

PLATES 62 TO 72.

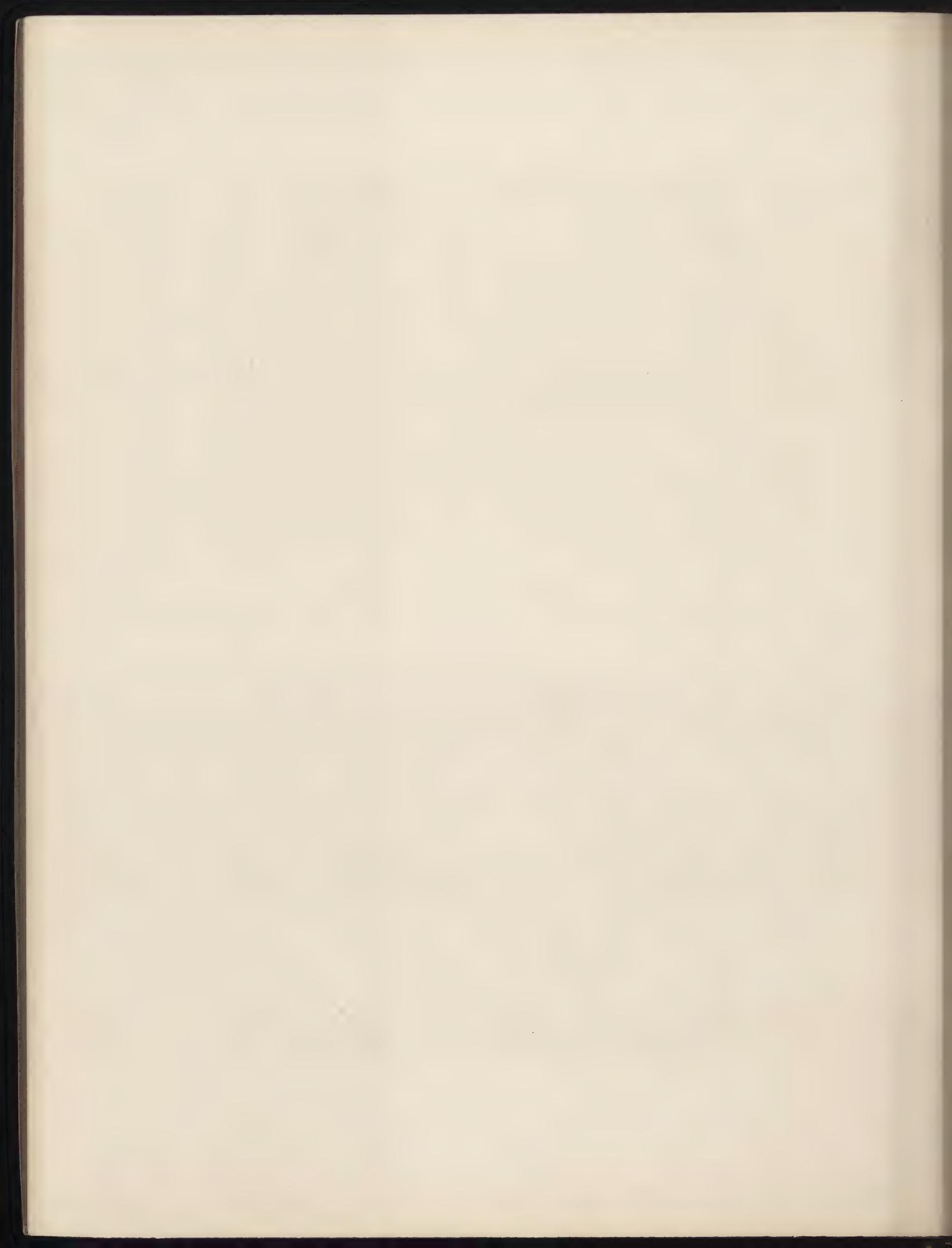


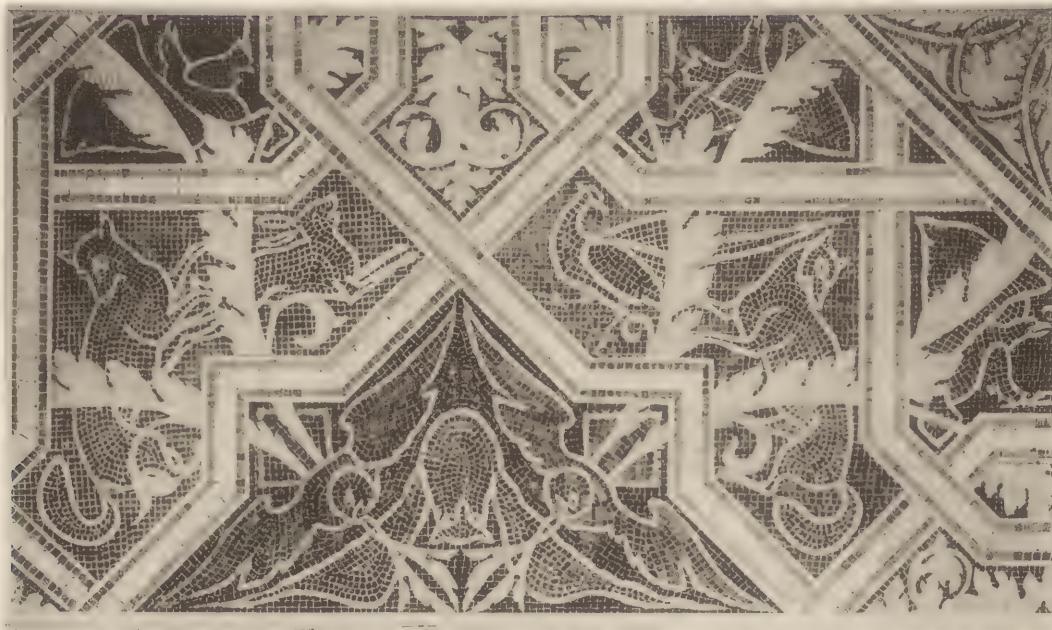


GERTRUDE ROOTS,
CANTERBURY.

Design for a Mosaic Pavement.

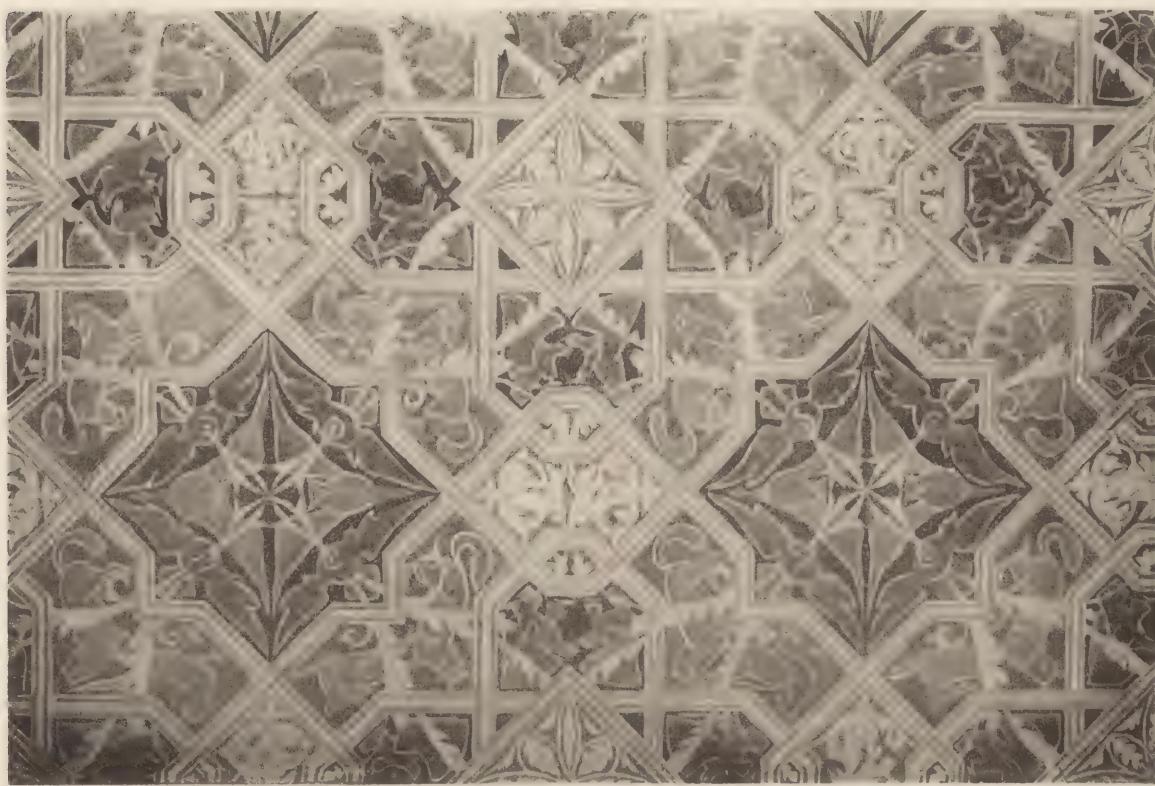
Gold MEDAL,
1891.



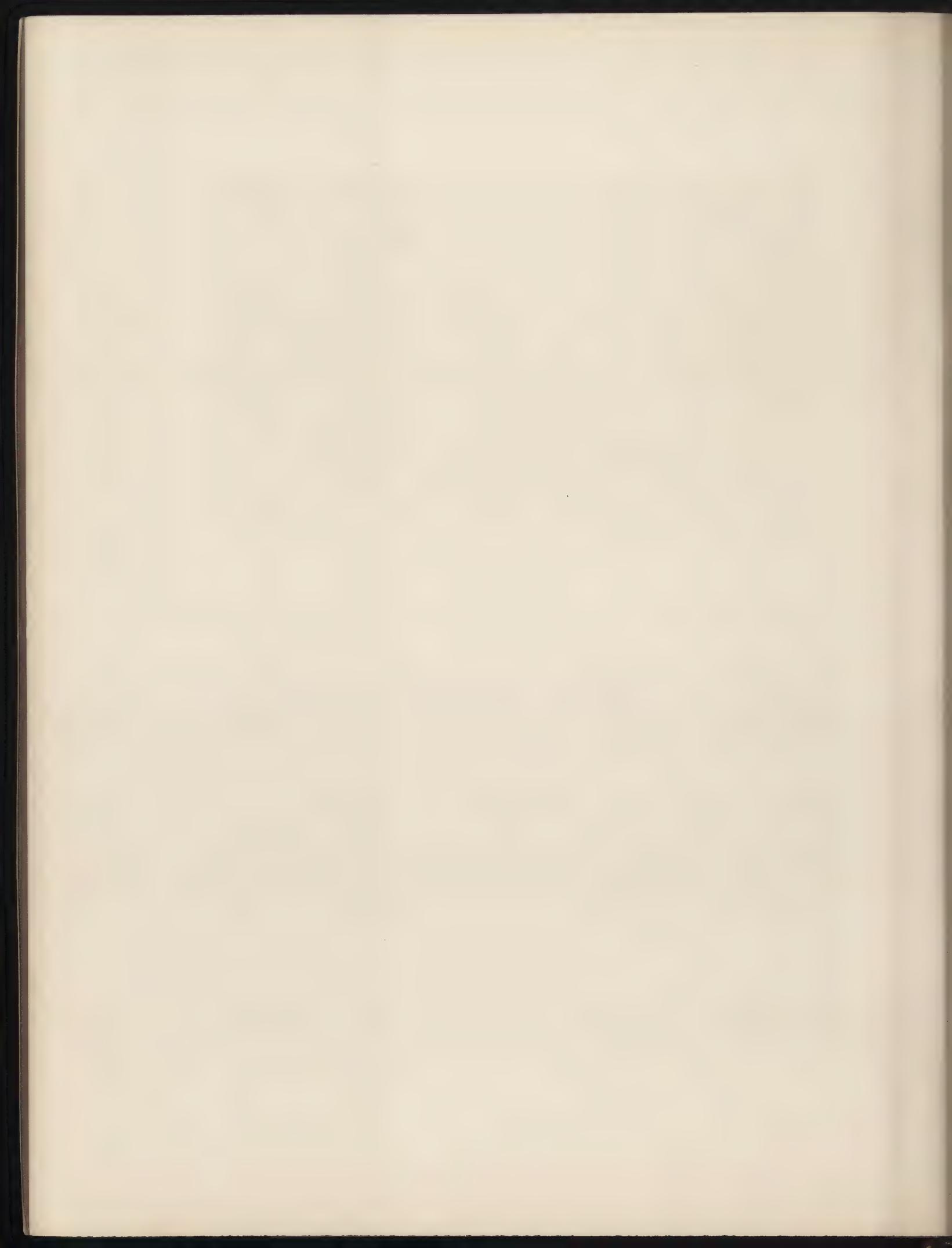


MARY K. CURTIS,
CANTERBURY,
SILVER MEDAL, 1891.

Designs for Mosaic Pavements.



MARY K. CURTIS,
CANTERBURY,
SILVER MEDAL, 1890.

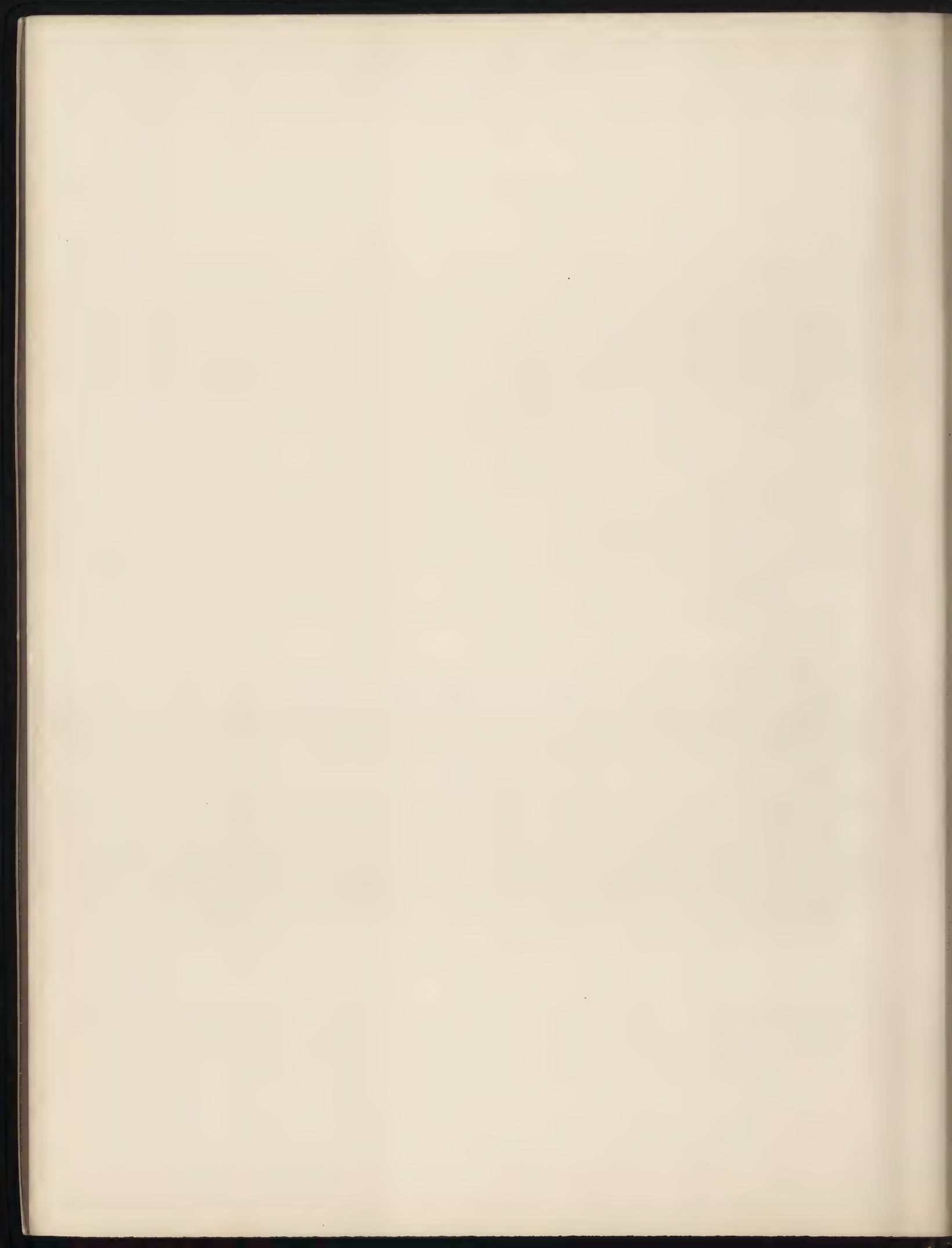




GERTRUDE ROOTS,
CANTERBURY.

Design for a Mosaic Pavement.

Gold MEDAL,
1891.

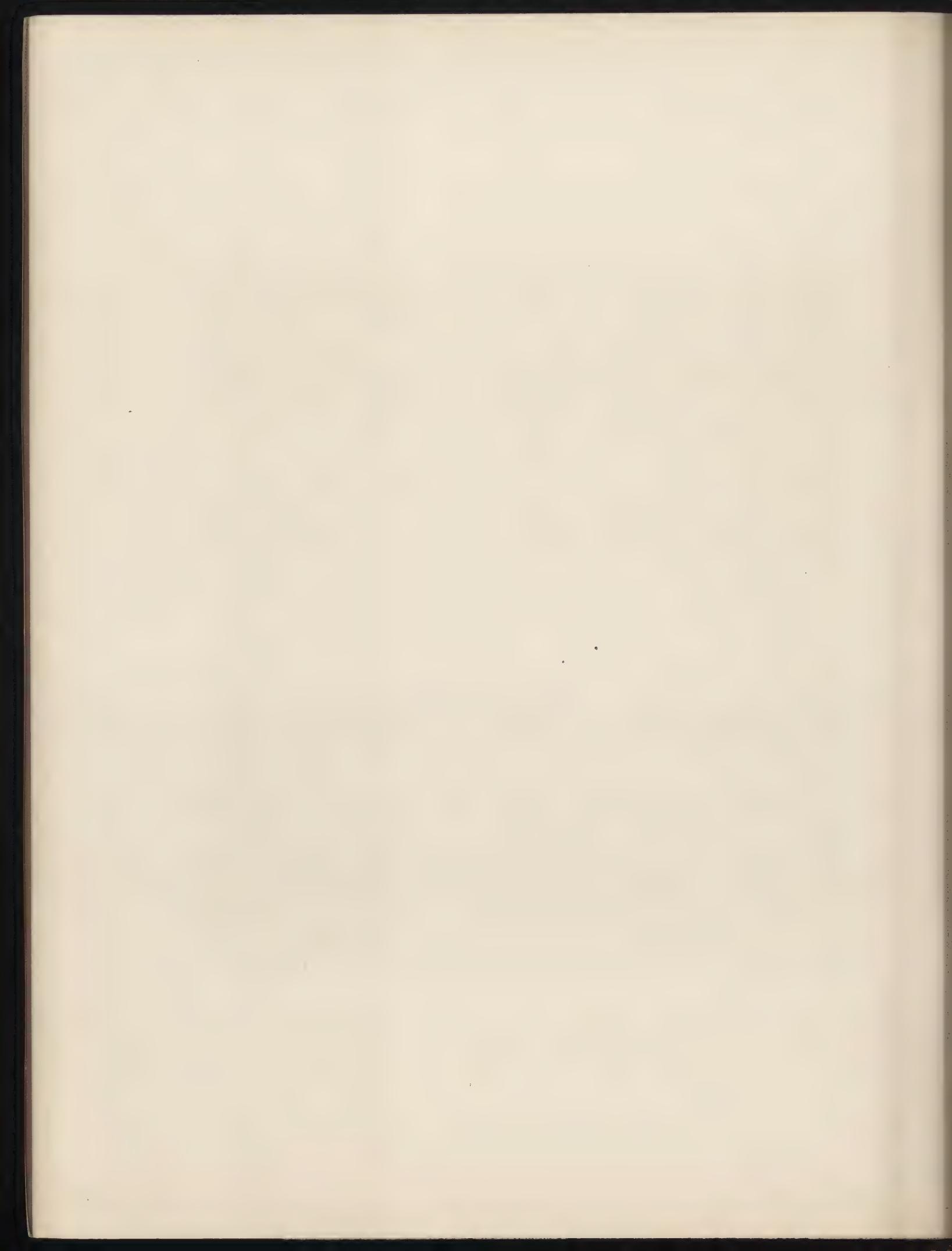




GERTRUDE ROOFS,
CANTERBURY.

Design for a Mosaic Pavement.

GOLD MEDAL,
1892.

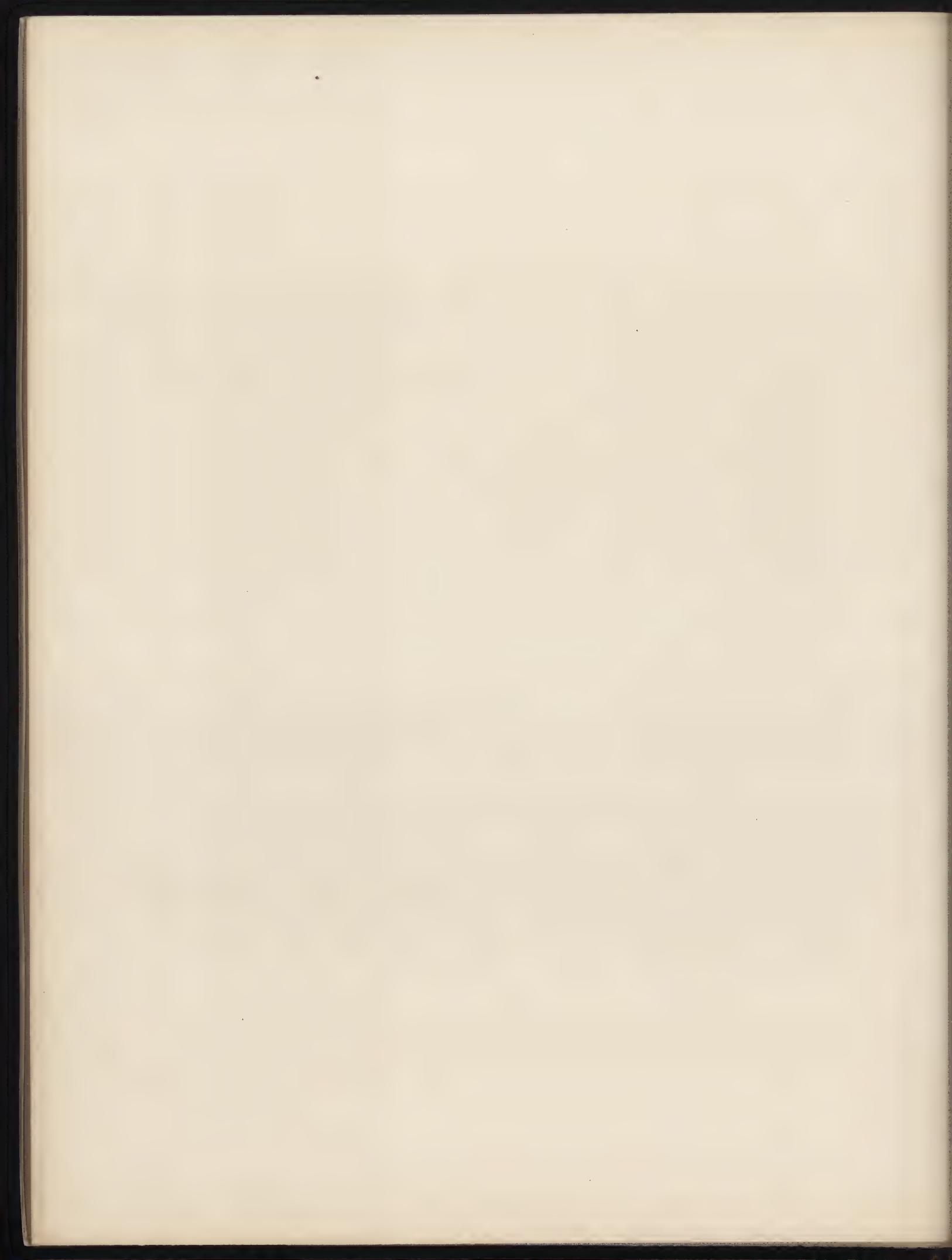


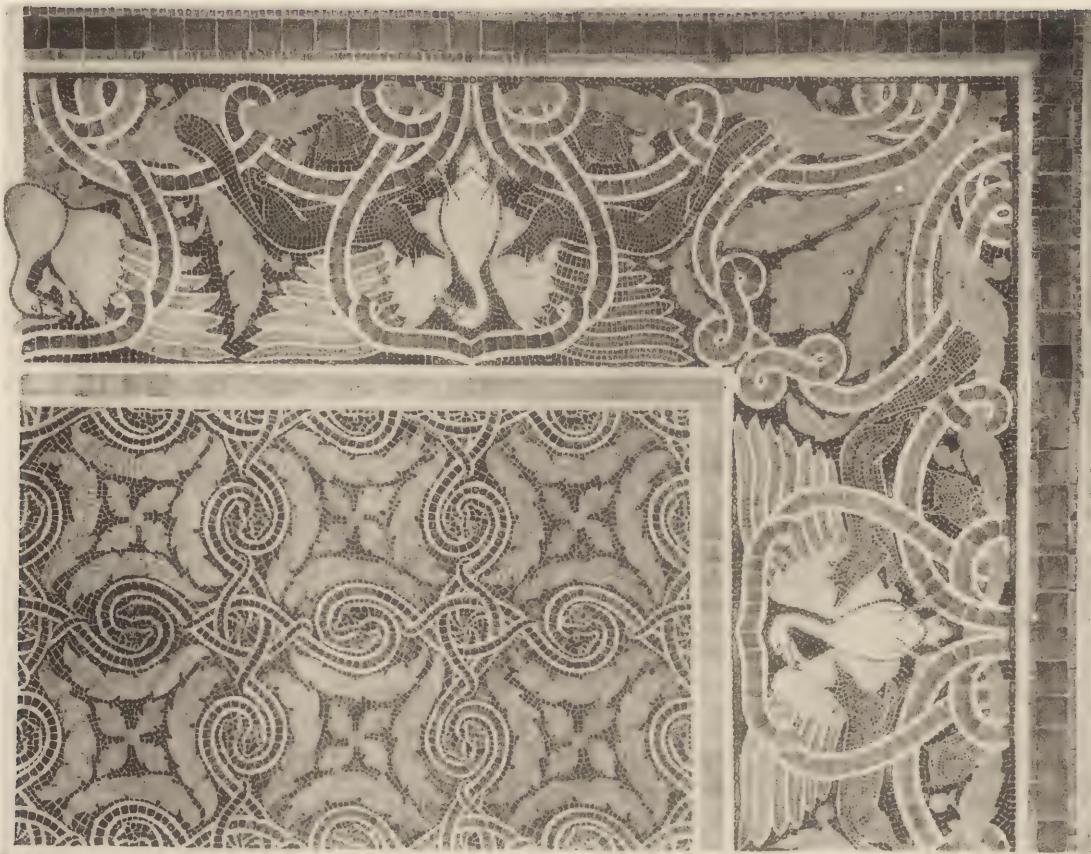


MARY CALDWELL,
CANTERBURY.

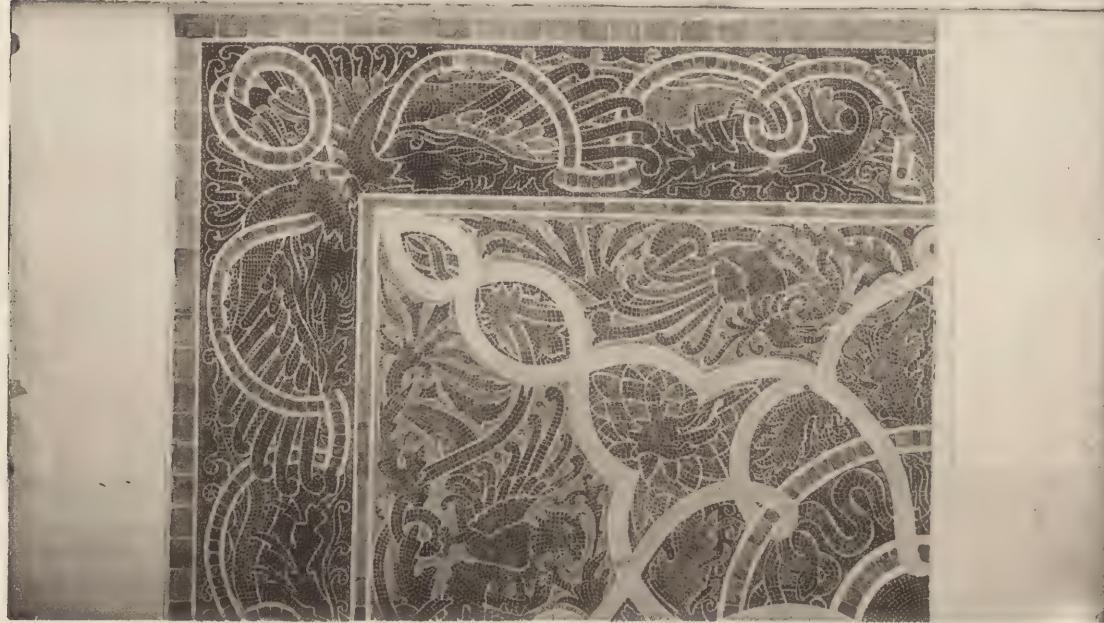
Design for a Mosaic Pavement.

GOLD MEDAL,
1888.

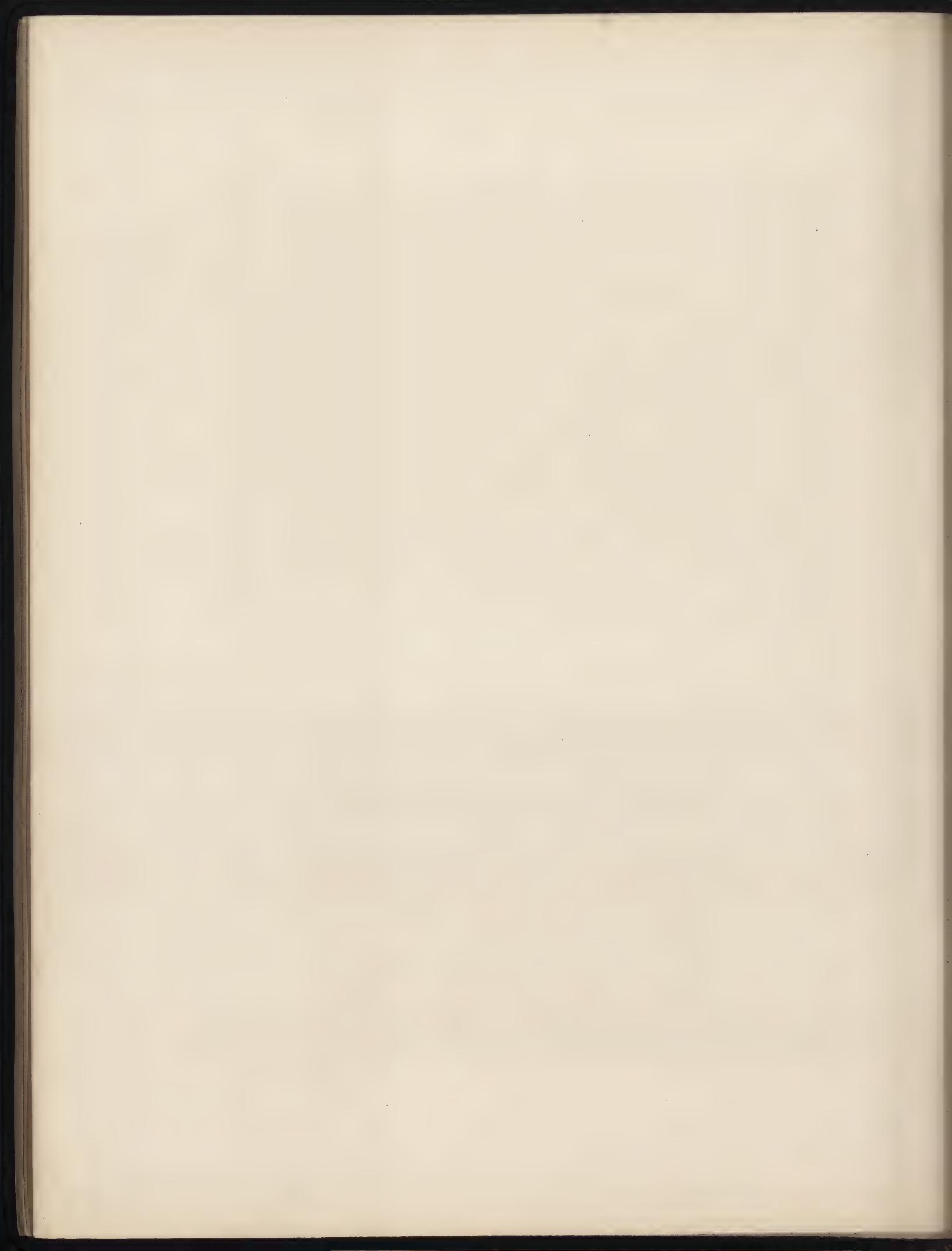


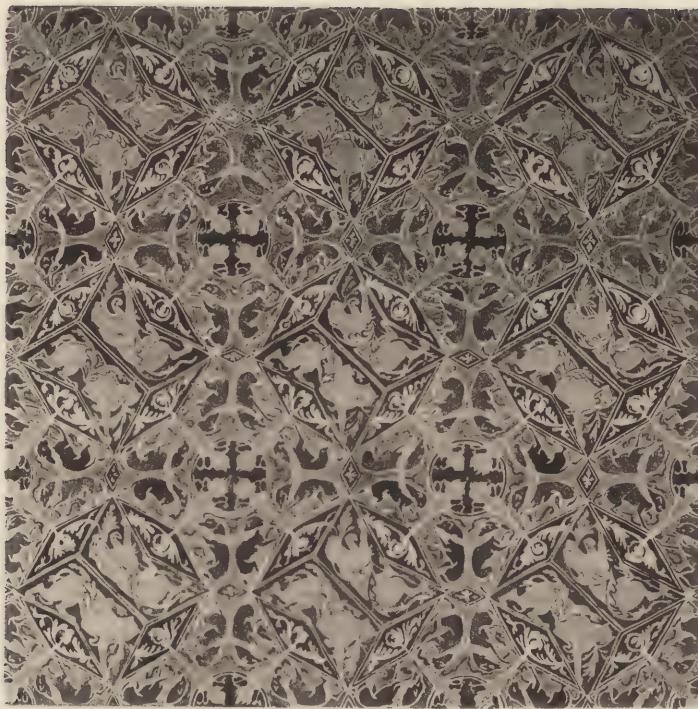


EVELYN D. FOSTER,
HERTFORD.
Designs for Mosaic Pavements.



SILVER MEDAL,
1893.

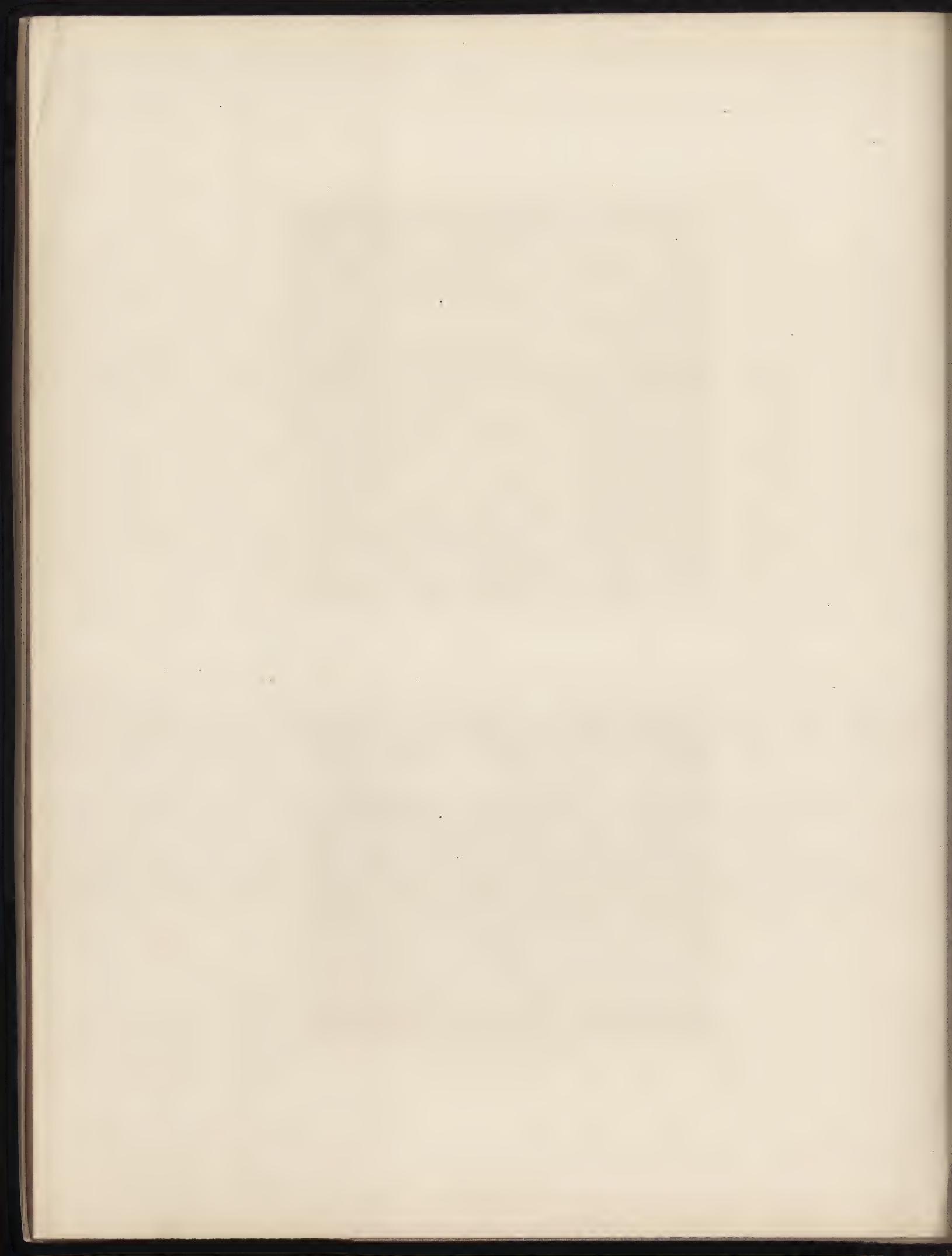


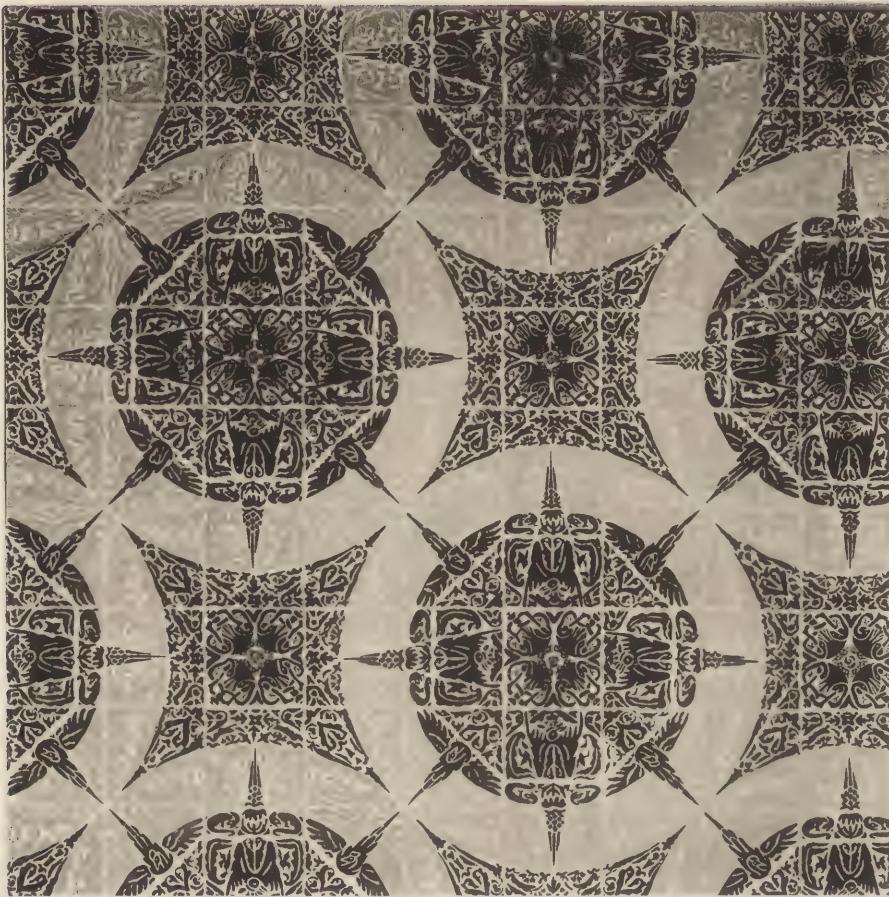


GOLD MEDAL,
1891.
GERTRUDE ROOTS,
CANTERBURY.



SILVER MEDAL,
1891.
EVELYN D. FOSTER,
HERTFORD.



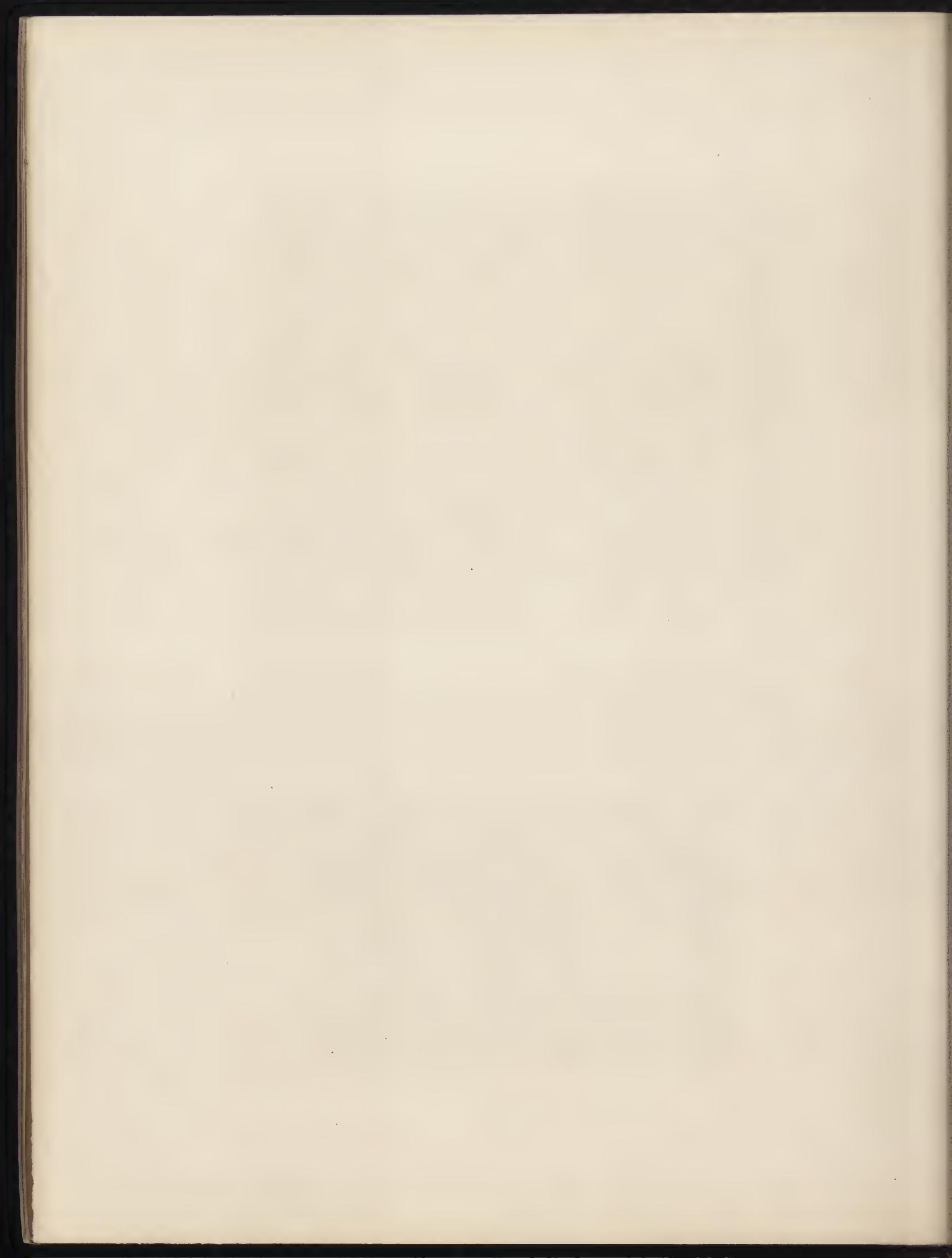


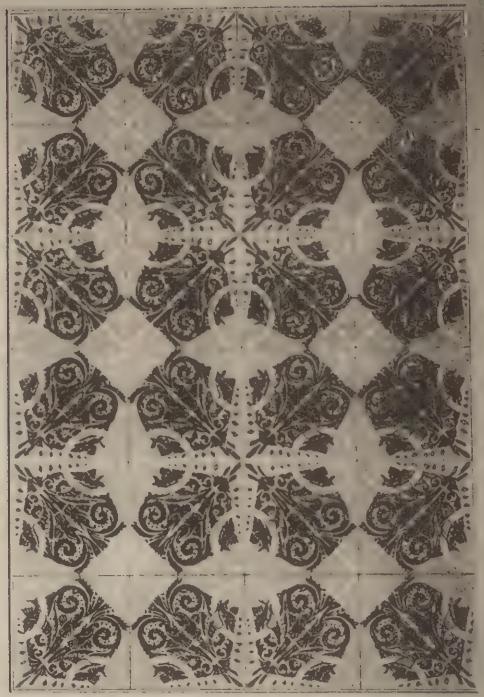
EMILY BATTERS,
HERTFORD.

Design for a Tiled Pavement.



SILVER MEDAL.
1868.





SILVER MEDAL,
1886.

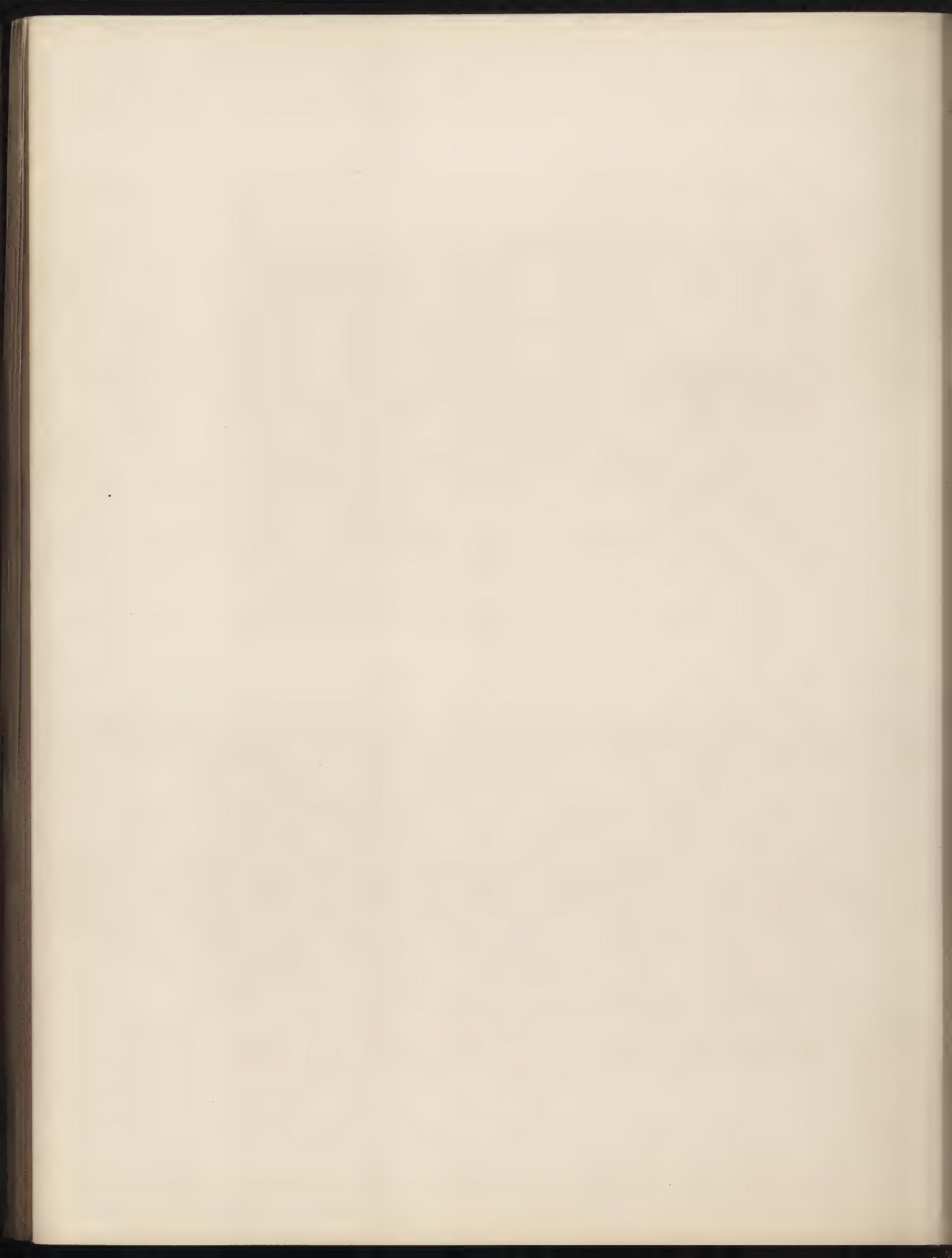
EVELYN D. FOSTER,
HERTFORD.

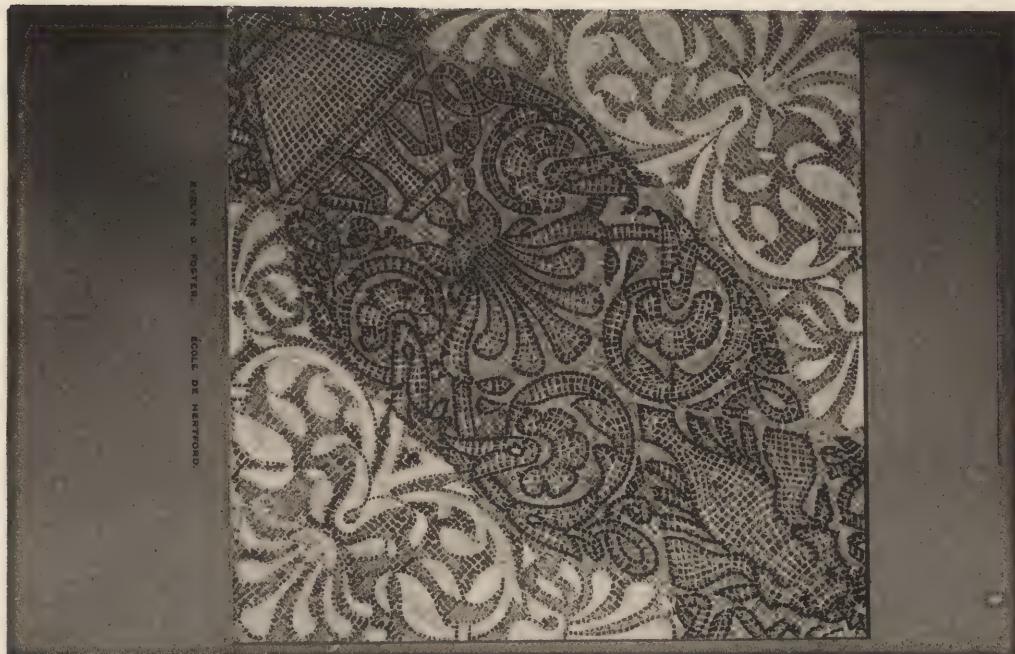
SILVER MEDAL,
1887.

EMILY BATTERS,
HERTFORD.

Design for Tiles.





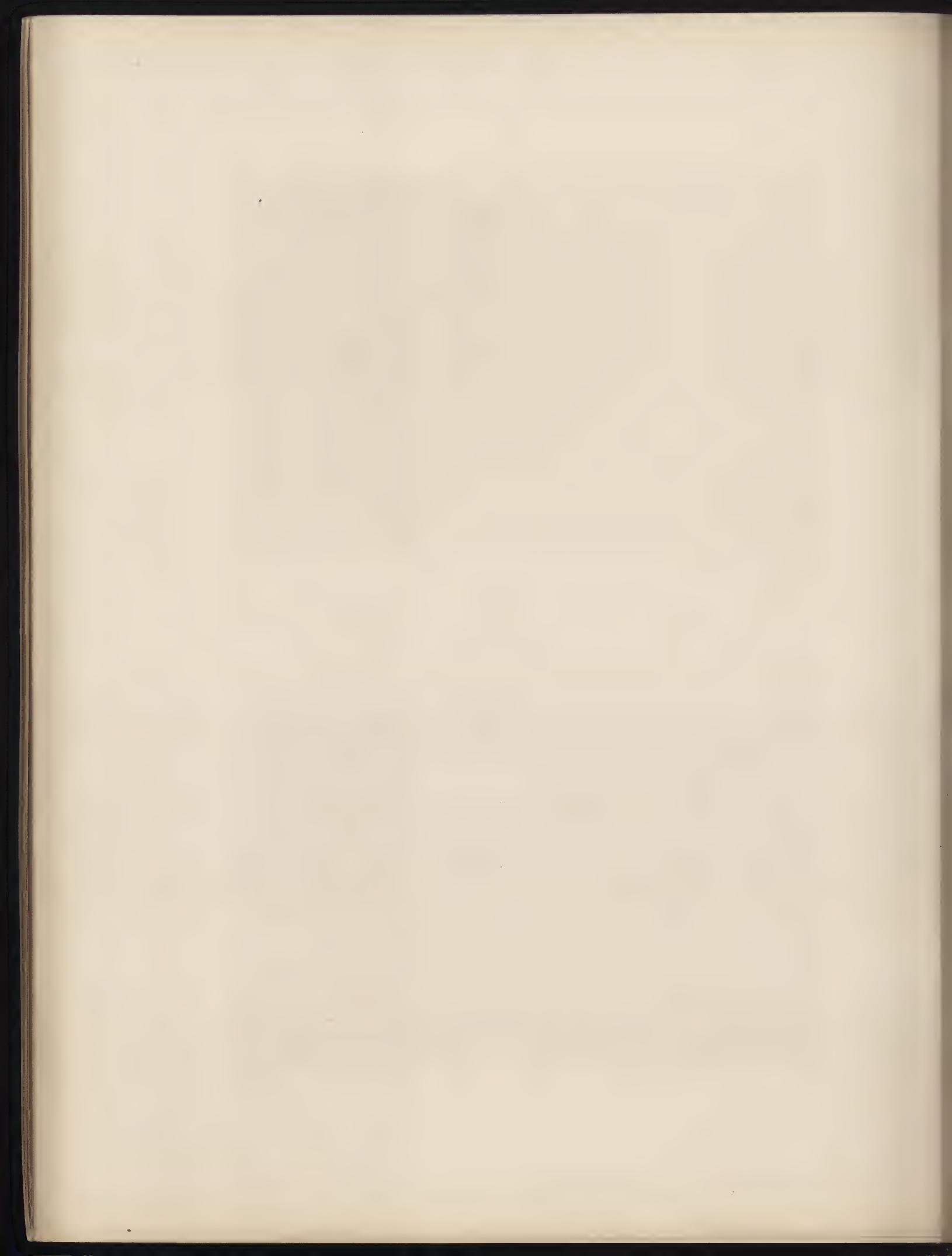


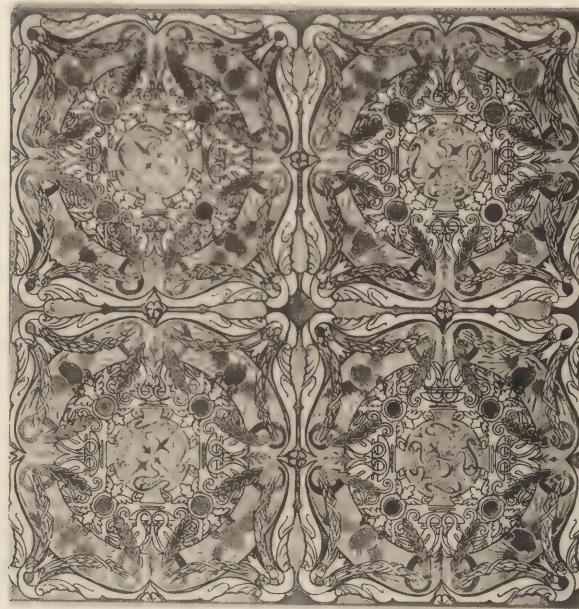
SILVER MEDAL,
1891.
Design for Mosaic
Pavement.



SILVER MEDAL,
1894.
G. J. CARDER,
WORDLEY
Design for a Mosaic Pavement.

EVELYN D. FOSTER,
HERTFORD.
Design for Mosaic
Pavement.



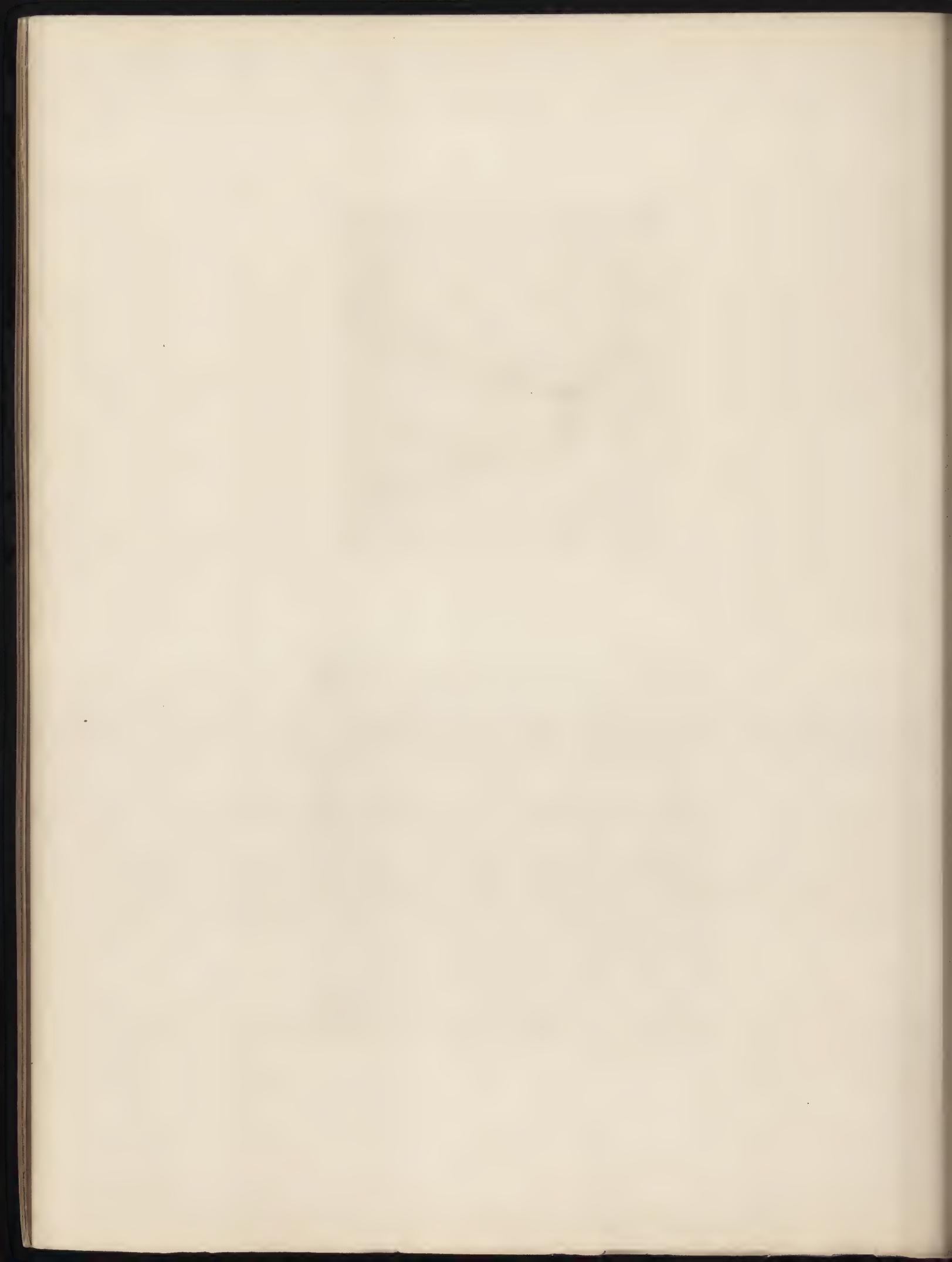


MARY MOHUN,
CANTERBURY.



Design for Tiles.

SILVER MEDAL
1890.



DESIGNS FOR
MOSAICS AND TILES.

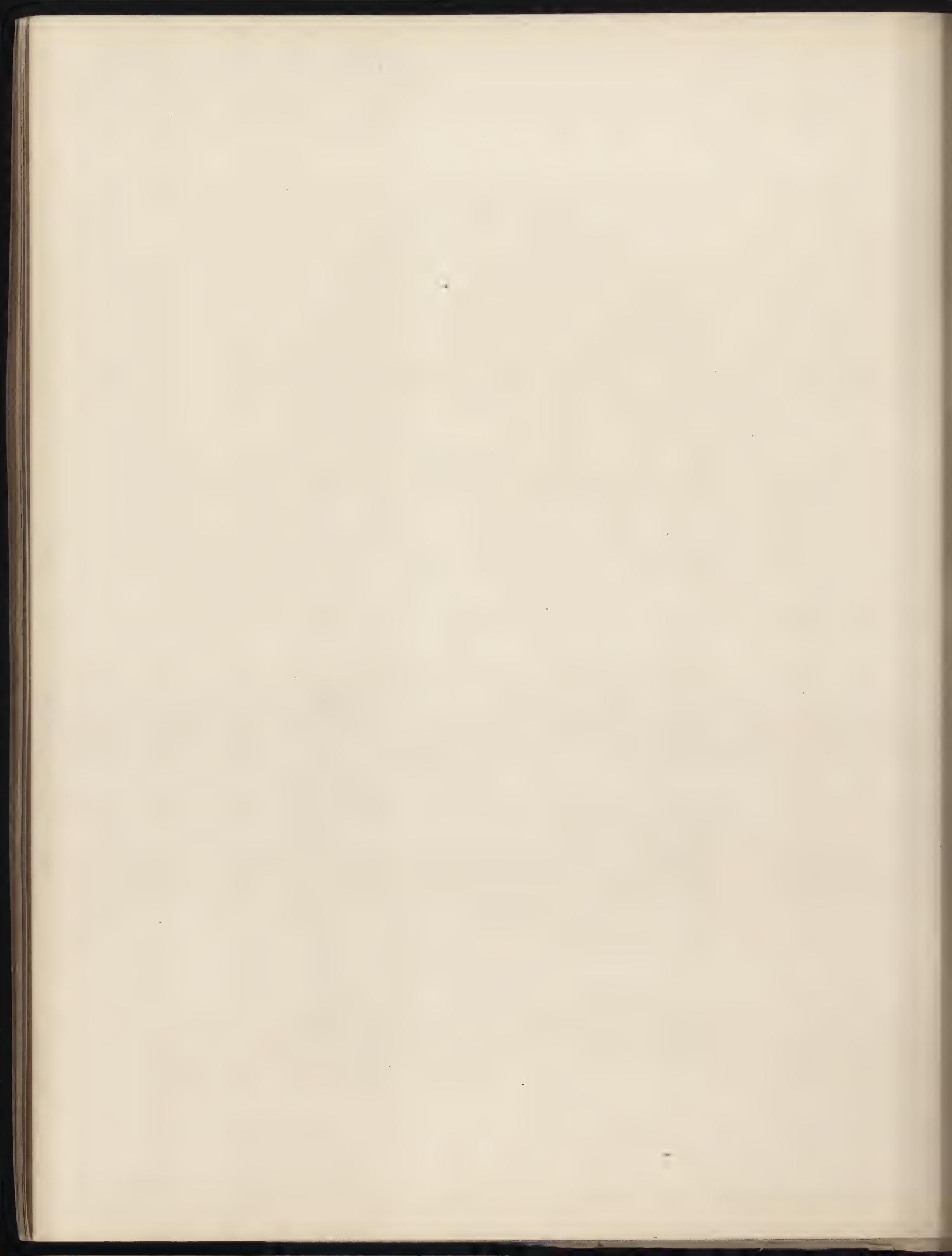
PLATES 73 TO 86.



GOLD MEDAL,
1891.

Design for a Stained Glass Window.

H. C. I. FRIPP,
SOUTH KENSINGTON.





SILVER MEDAL,
1895. *Design for Stained Glass Window.* A. WALKER,
GLASGOW.

SILVER MEDAL, 1895. *Design for Window (small sketch).* AGNES MANLEY,
BIRMINGHAM.





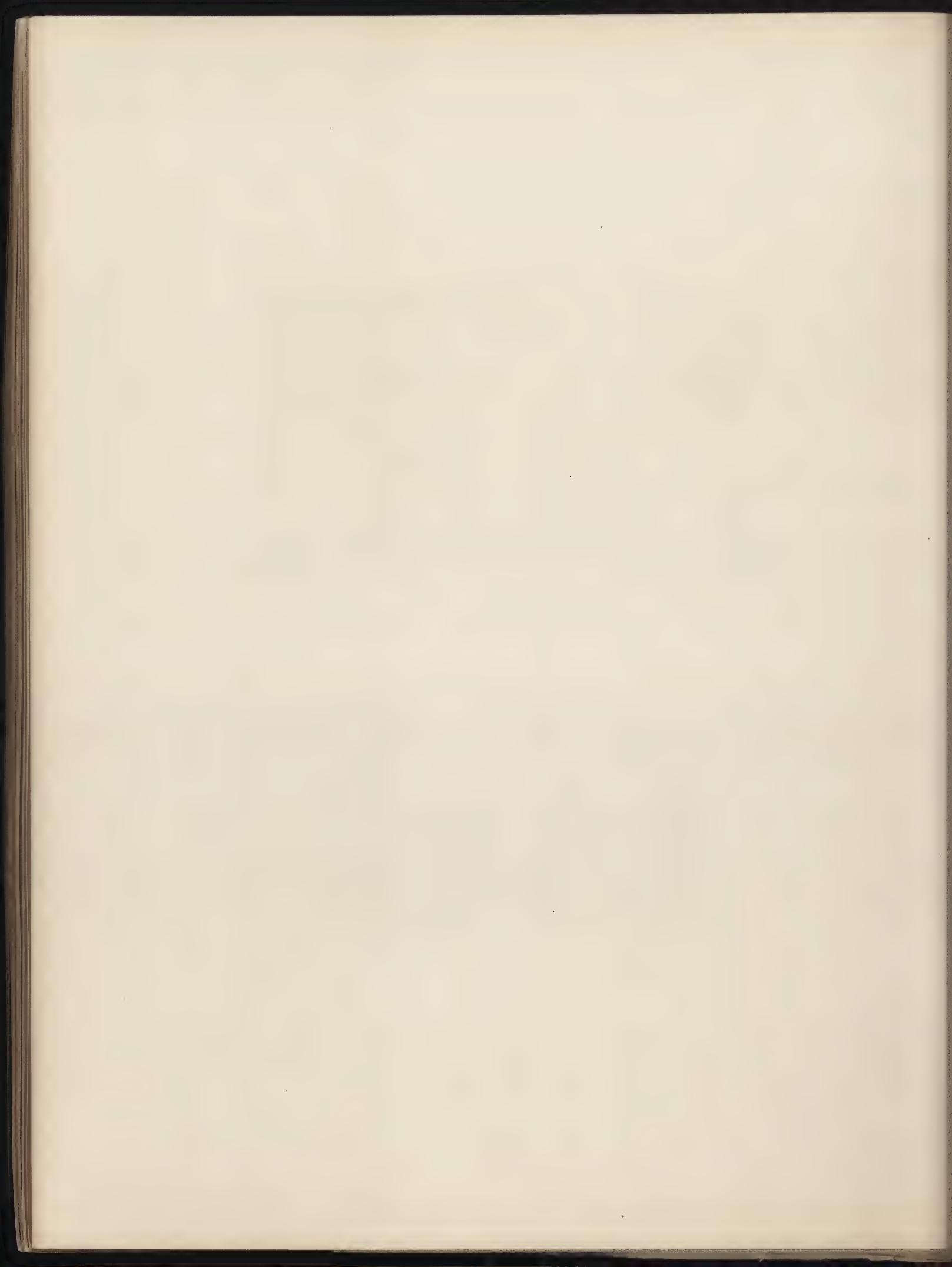
SILVER MEDAL,
1895.

MARY I. NEWILL,
BIRMINGHAM.



SILVER MEDAL,
1895.

A. WALKER,
GLASGOW.

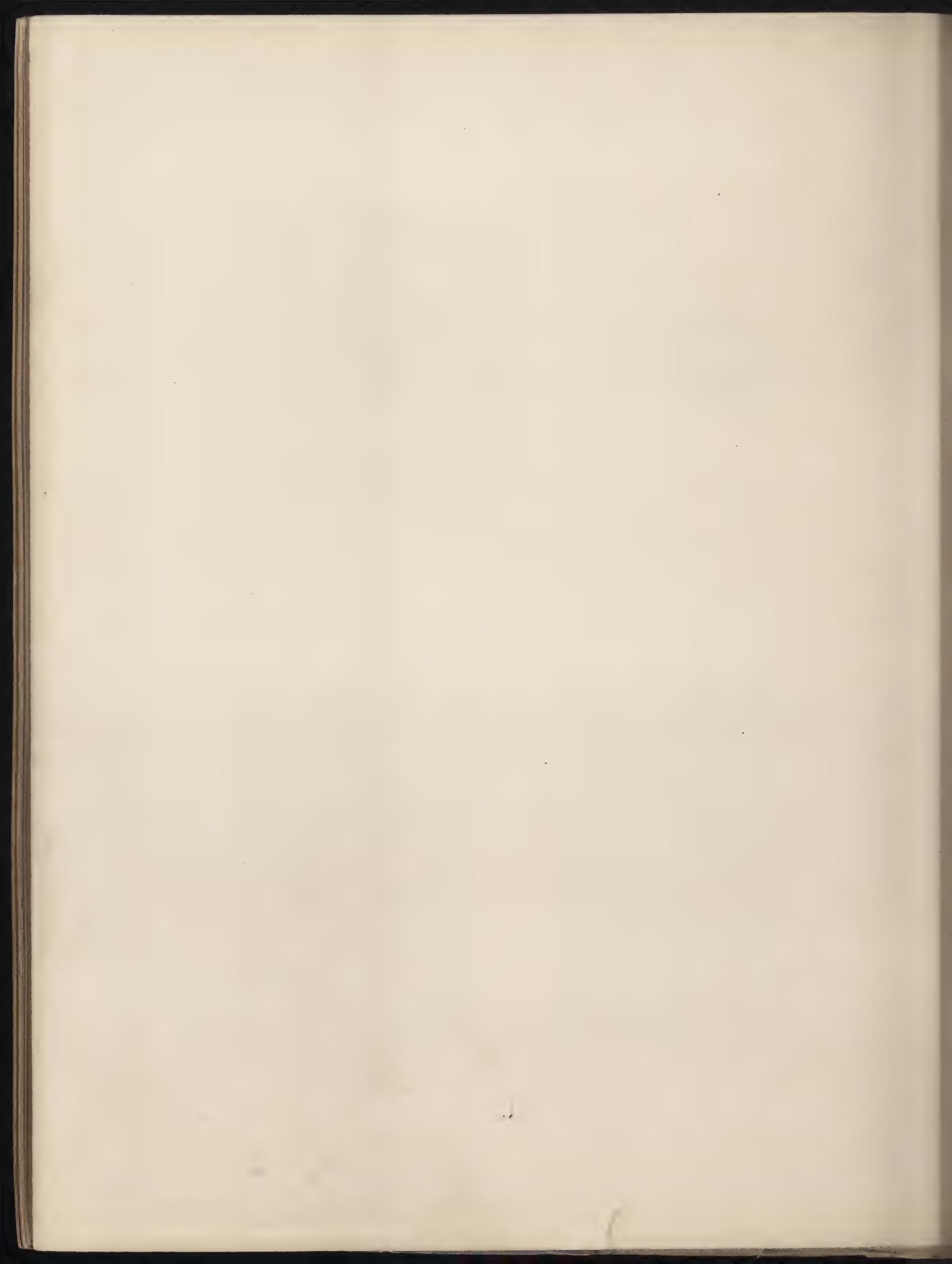


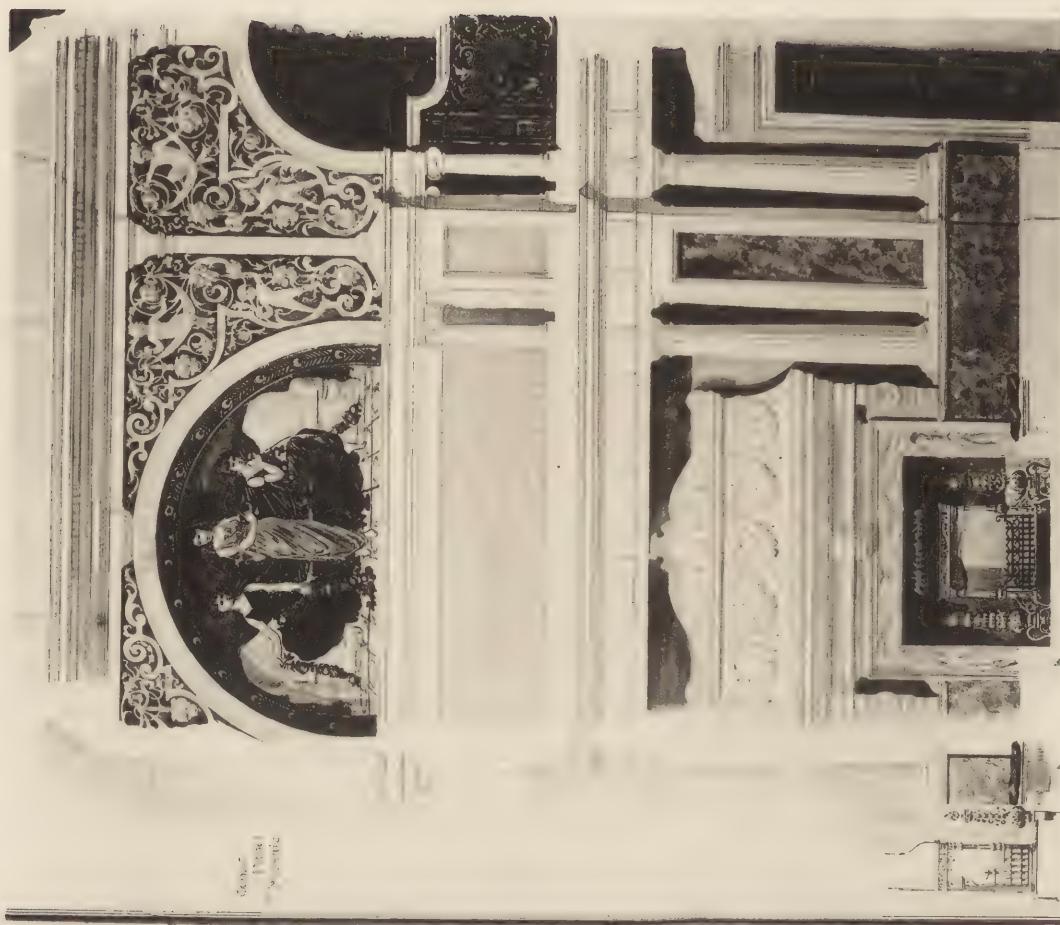


SILVER MEDAL,
1893. *Design with Figures.* KATE LIGHT,
SOUTH KENSINGTON.



SILVER MEDAL,
1895. *Design for Window.* A. WALKER,
GLASGOW. *Design for Window.* A. WALKER,
GLASGOW. *Design for Window.* A. WALKER,
GLASGOW.

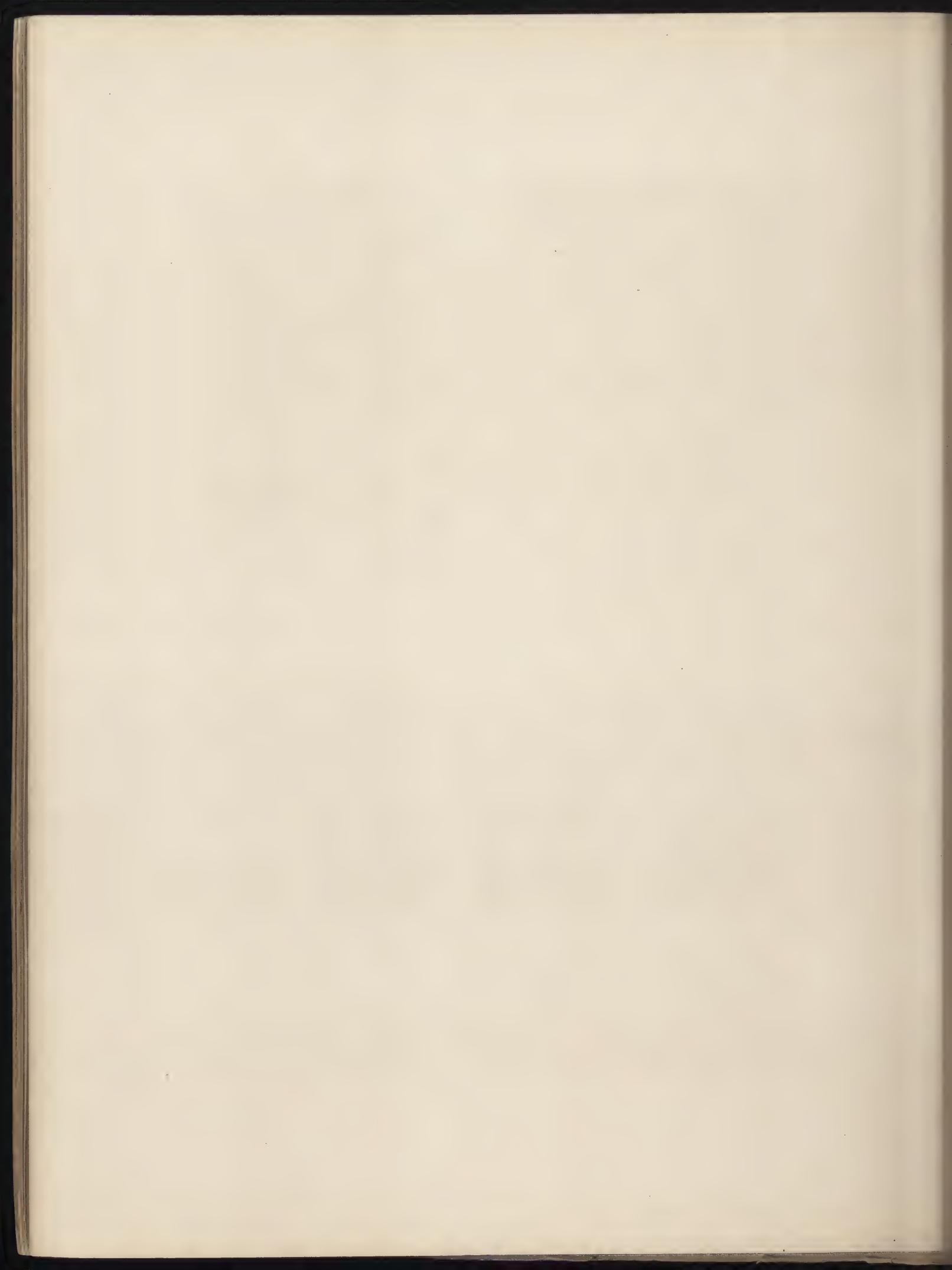




SILVER MEDAL,
1893.

Details of Designs for Private Mansions.

W. A. FENN,
NEW CROSS.



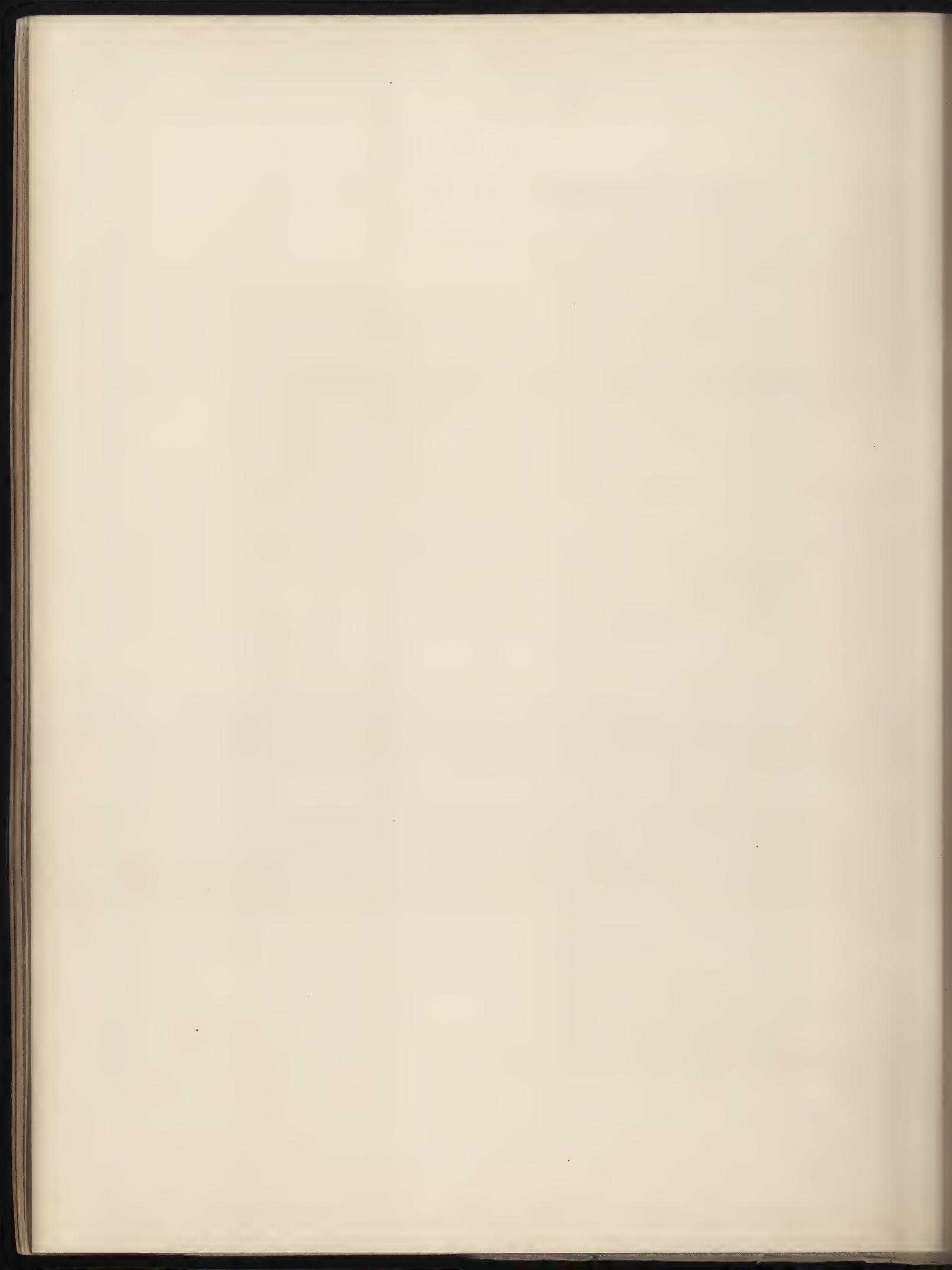


SILVER MEDAL.
1889.

Designs with Figures.



H. A. PAYNE,
BIRMINGHAM.





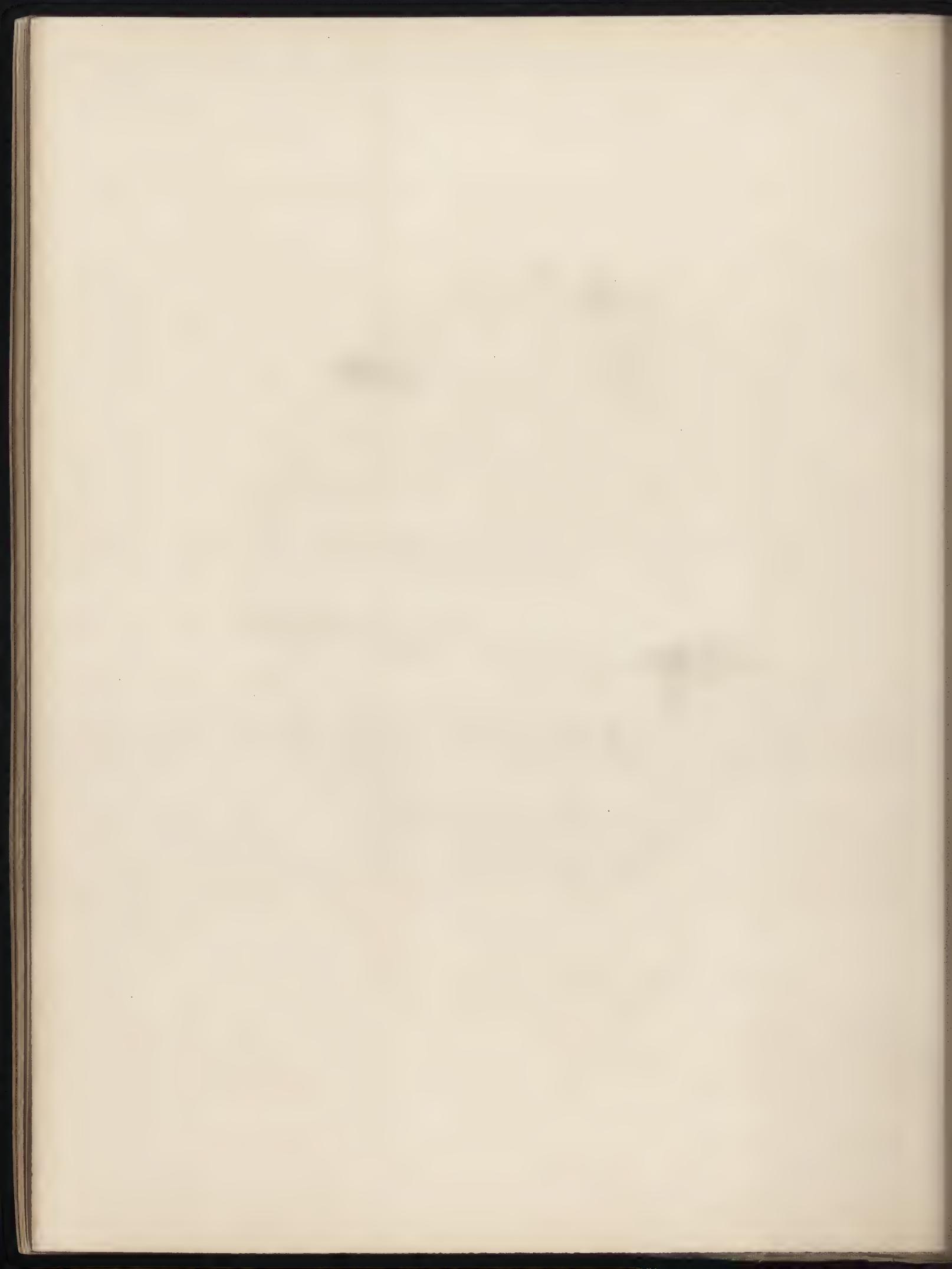
DESIGN
FOR A
PLATEAU.



SILVER MEDAL.
1885.

Design for a Plateau.

FREDERICK SHELLEY,
SOUTH KENSINGTON.

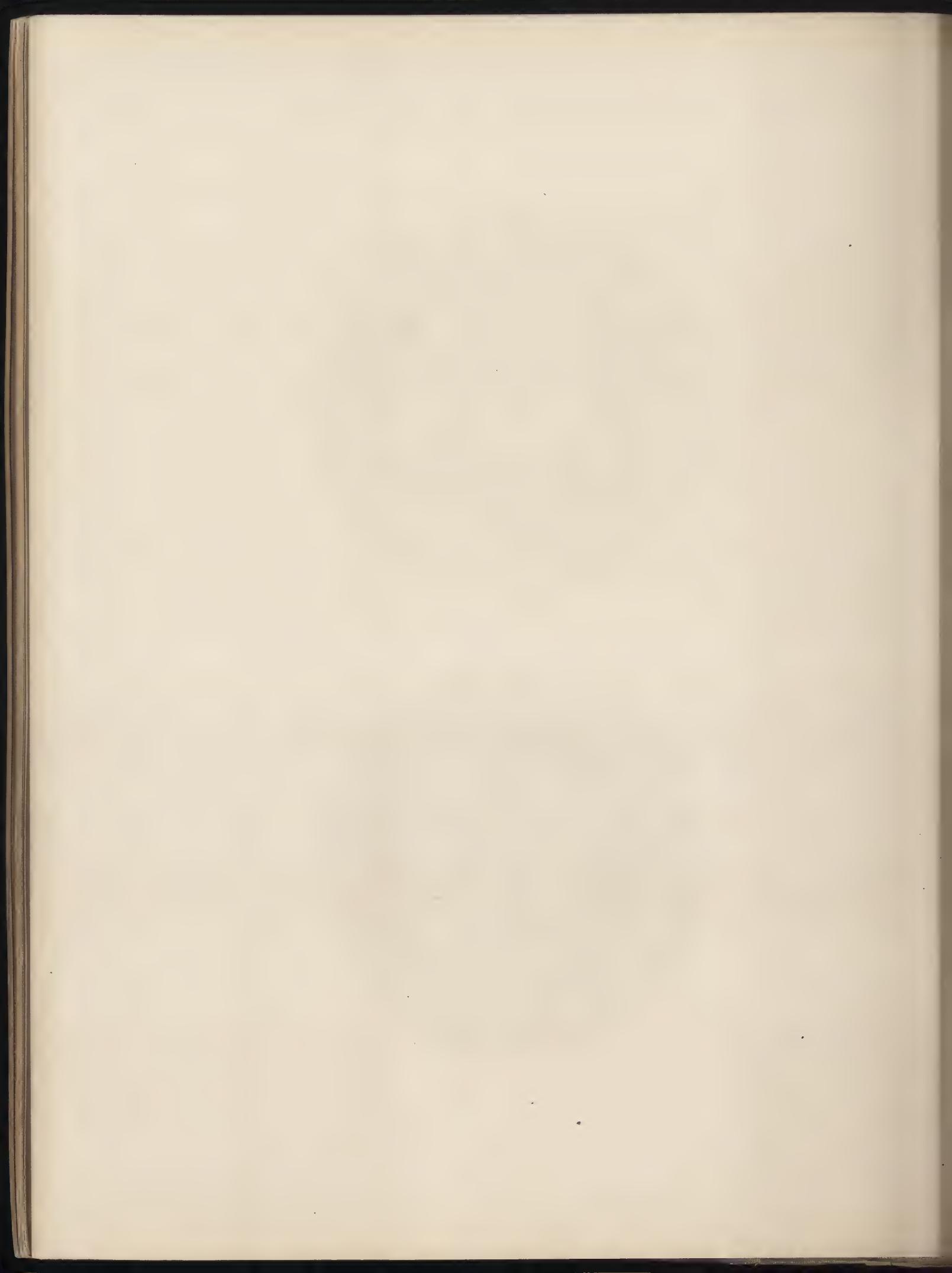




ALEXANDER FISHER,
SOUTH KENSINGTON.

Plates showing adaptation of Statue by
M. Angelo.

SILVER MEDAL,
1886.

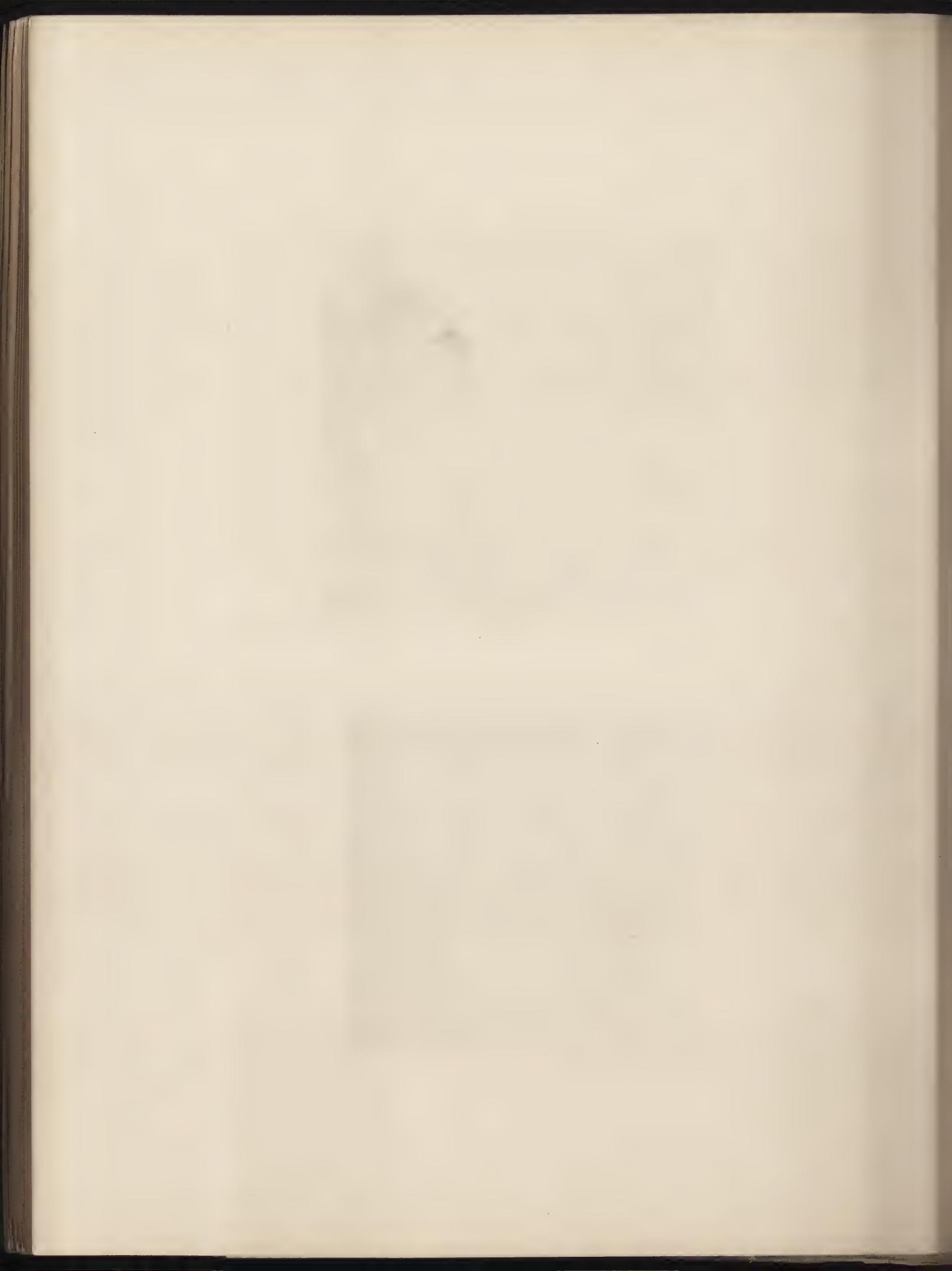




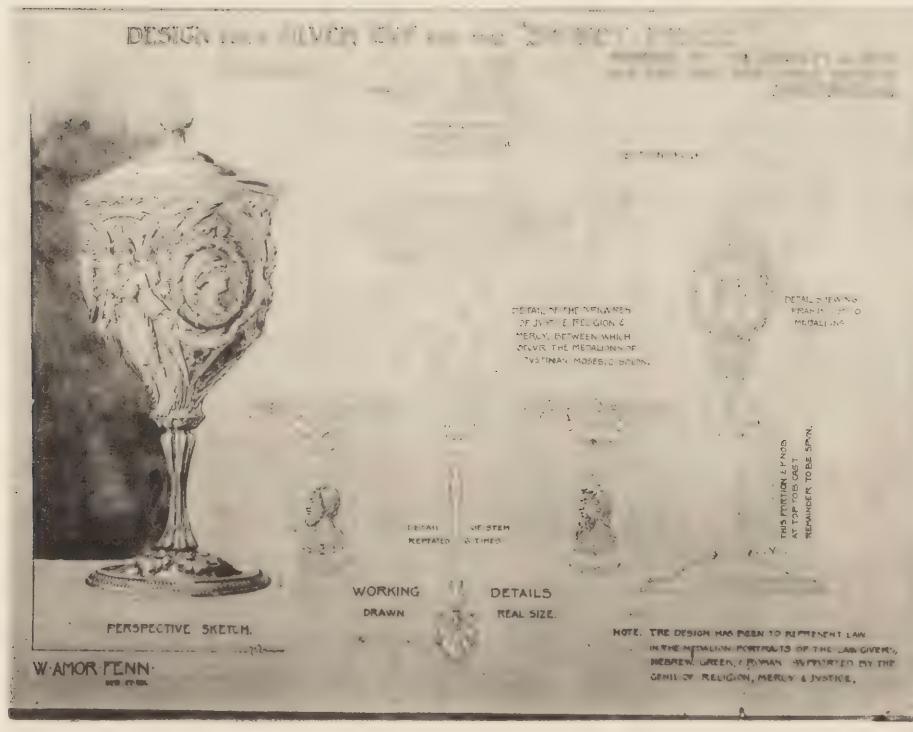
MARY B. BARTLETT,
SHEFFIELD
Design for Prague.
SILVER MEDAL,
1890.



GERTRUDE ROOTS,
CASTERBURY,
Design for Plaque.
SILVER MEDAL,
1890.



Designs for Silver Biscuit Box.

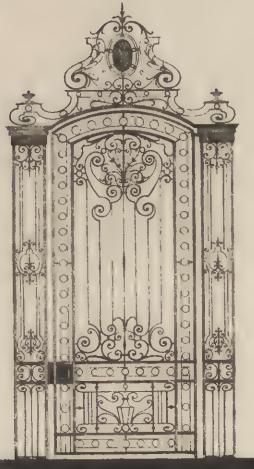


SILVER MEDAL
1895.

Design for Silver Cup.

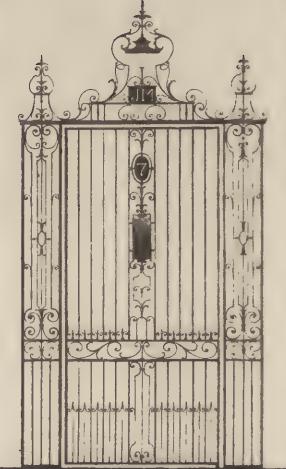
W. A. FENN,
NEW CROSS.



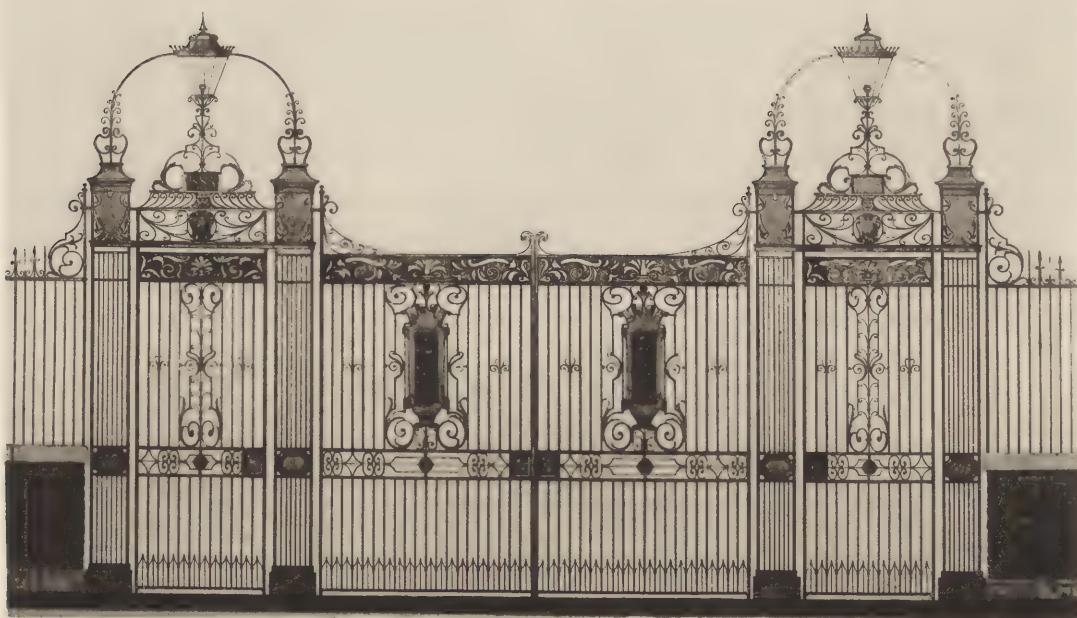


SILVER MEDAL,
1886.

Designs for Wrought Iron Garden Gates.



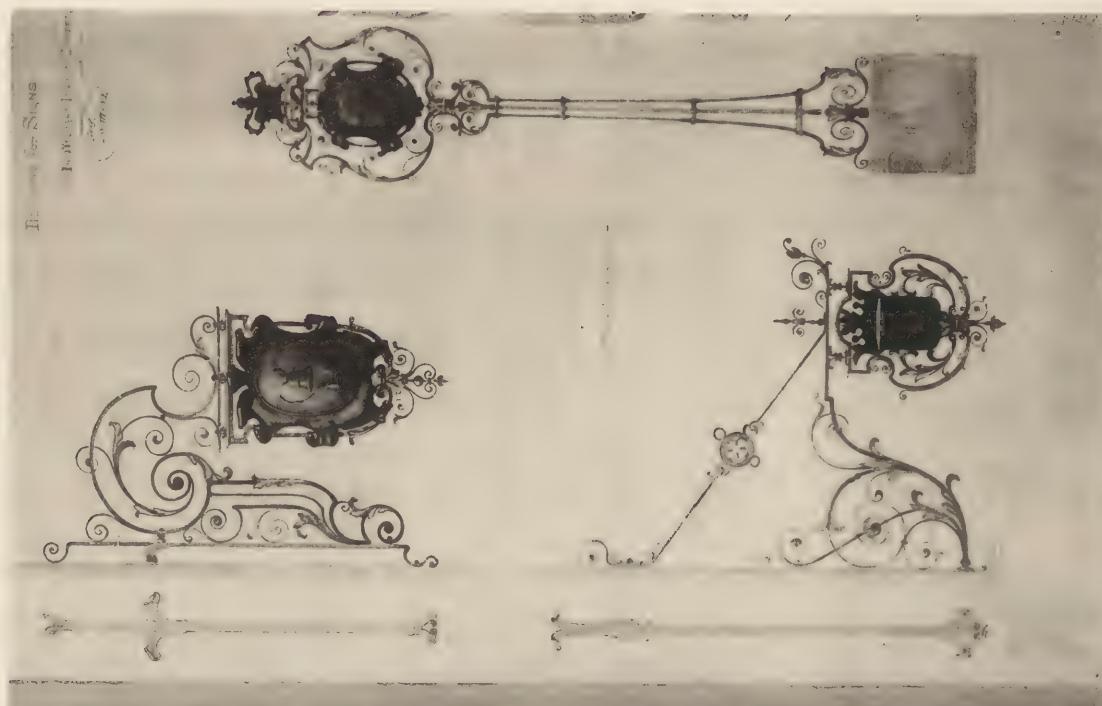
J. MACFARLANE,
MANCHESTER (Carendish St.)



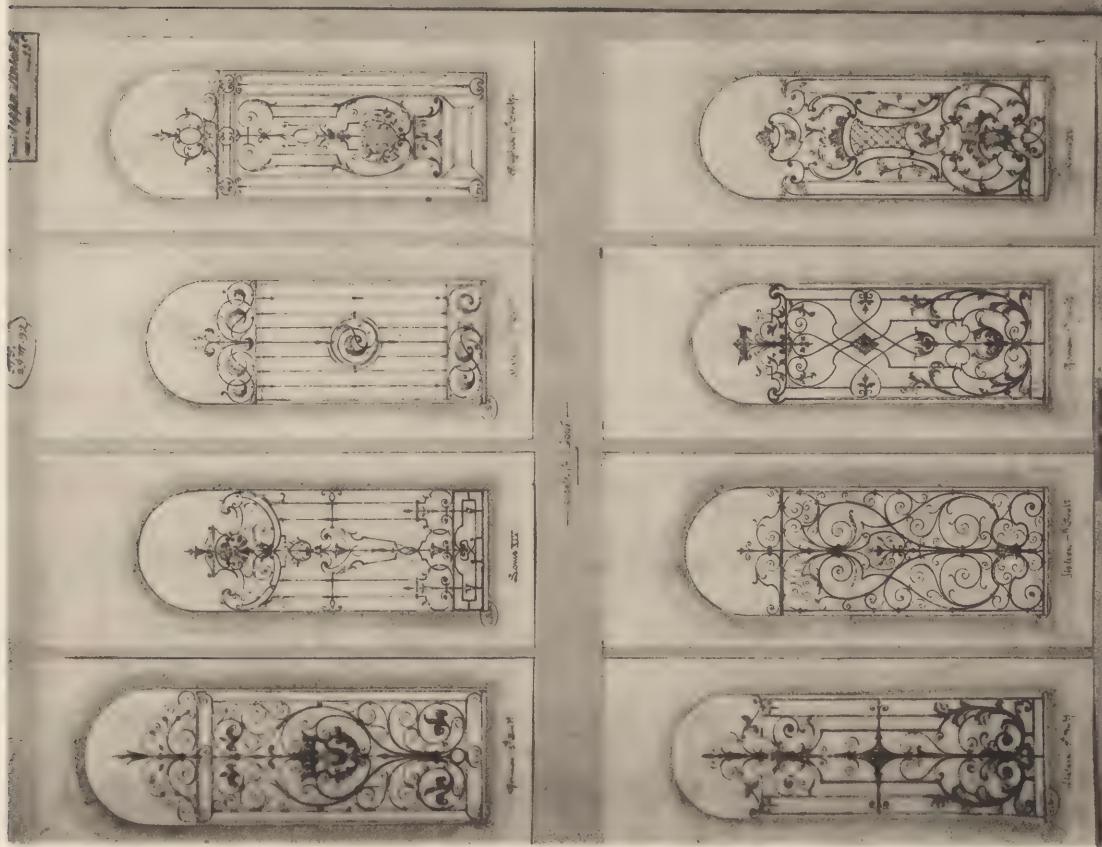
SILVER MEDAL.
1885.

Design for Wrought Iron Gates.

F. G. MOORE,
MANCHESTER (Carendish St.)

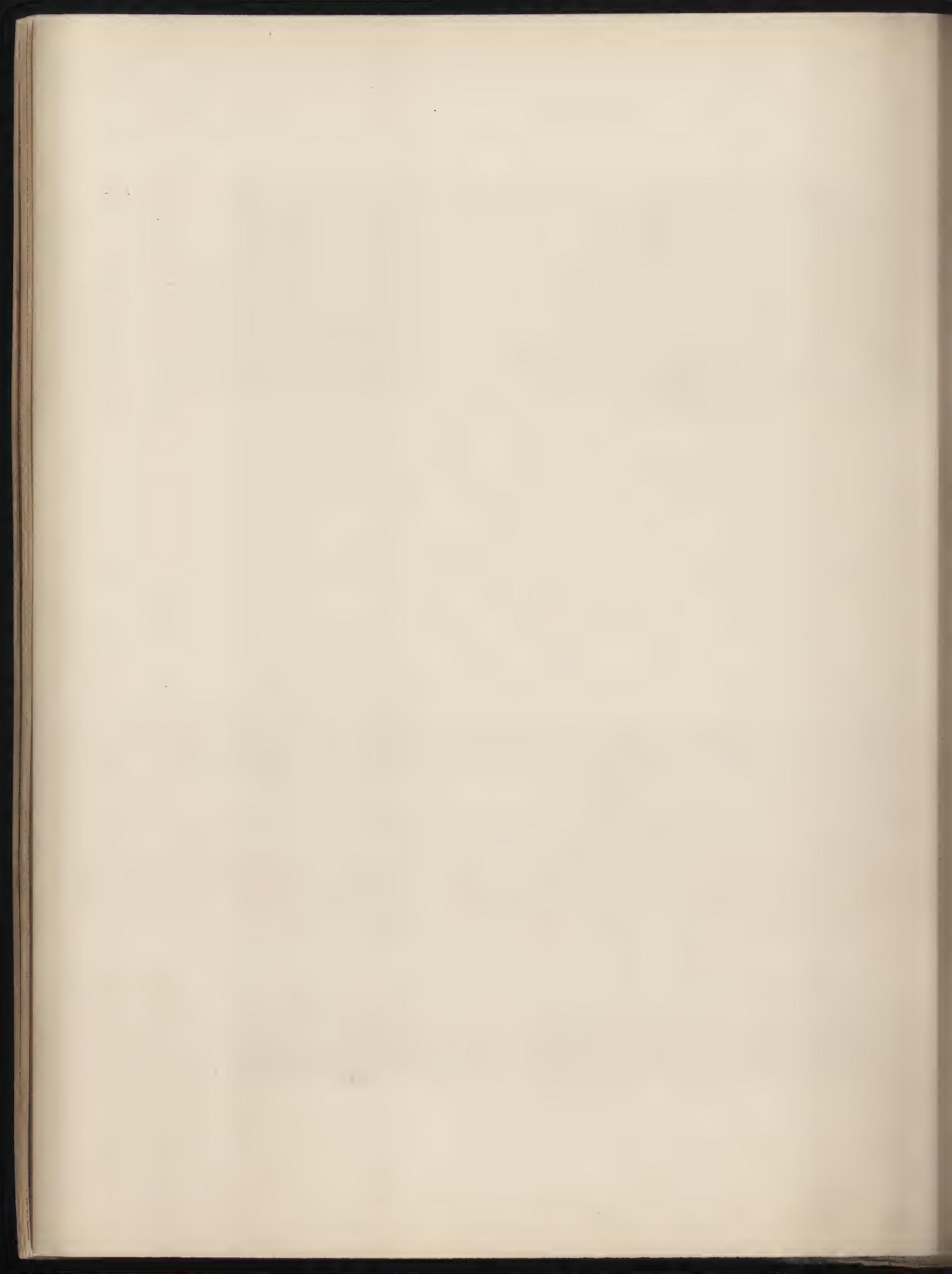


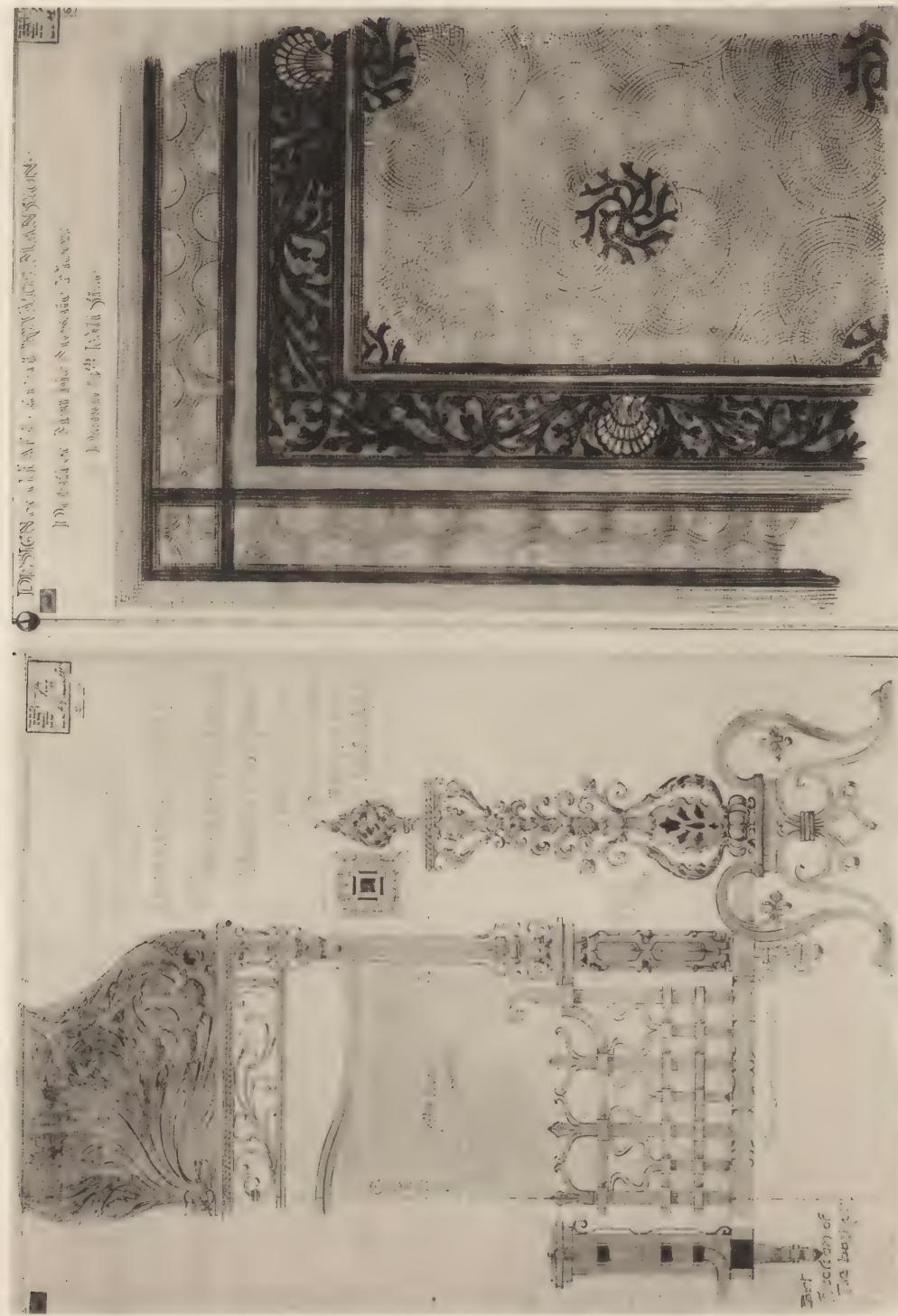
H. S. PEPPER,
SOUTH KENSINGTON.



Designs for Wrought Iron.

SILVER MEDAL.
1892.

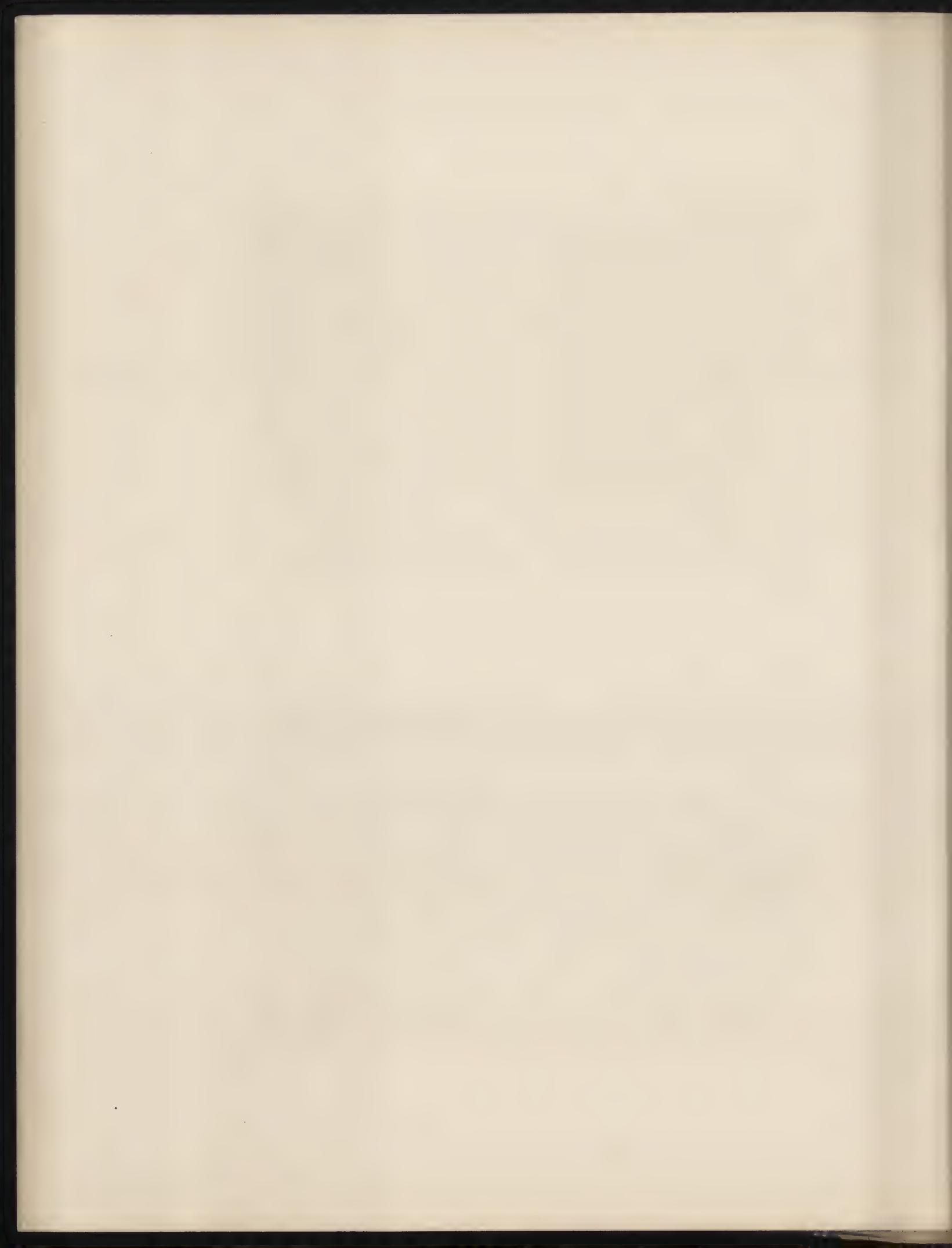




SILVER MEDAL.
1893.

Details of Design of a Hall for a Private Mansion.

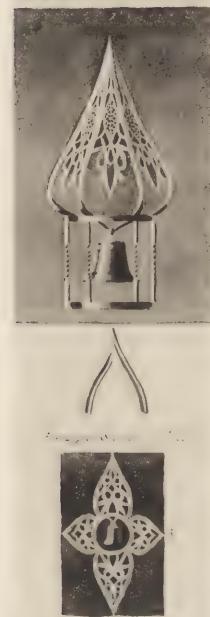
W. A. FENN,
NEW CROSS.





SILVER MEDAL,
1891.

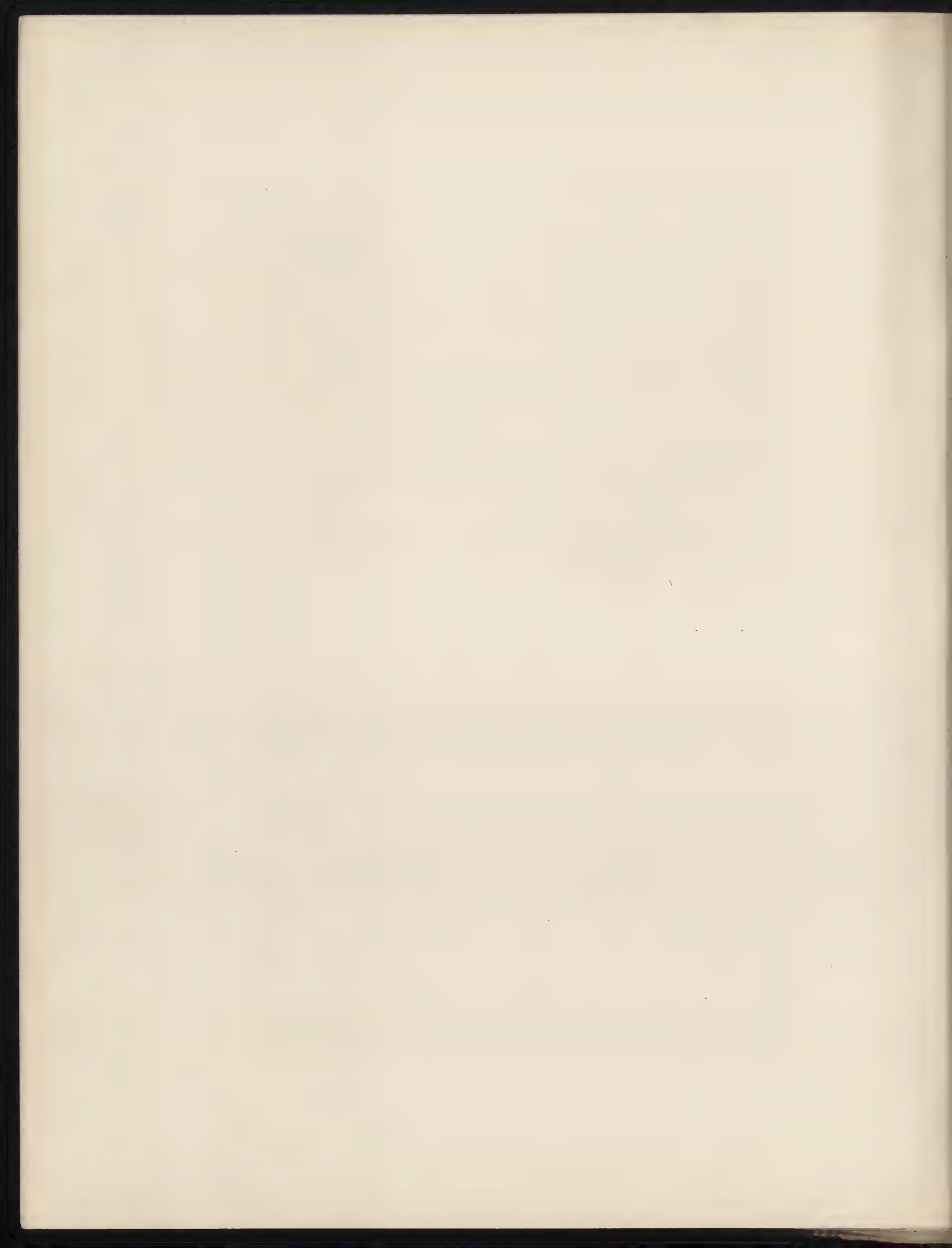
AMY HOBSON, SHEFFIELD.



SILVER MEDAL,
1891.

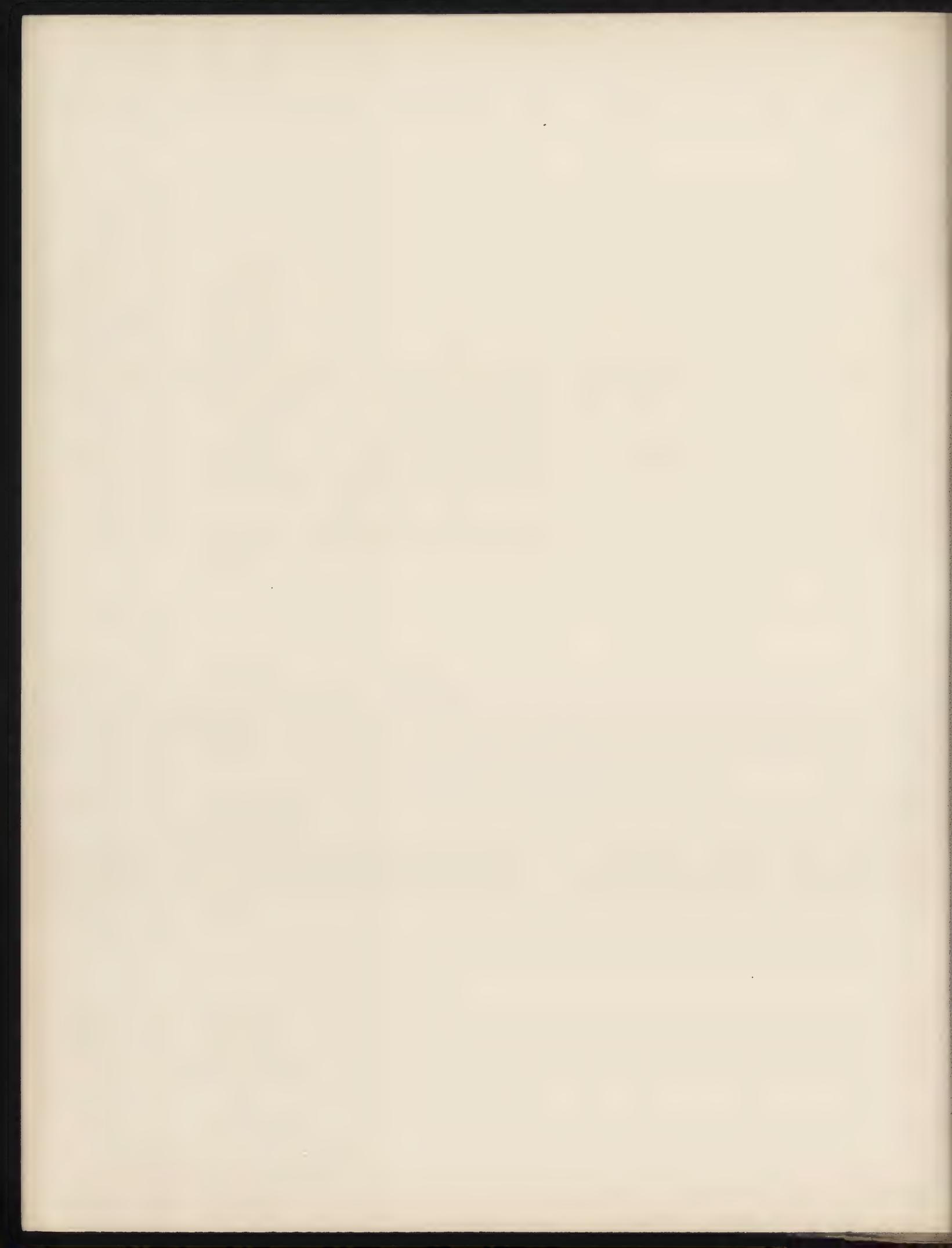
Design for Jewel Casket and Candelabrum,
to be executed in Silver. Subject: Milton's *l'Allegro*.

F. STEELEY,
BIRMINGHAM.



PAINTINGS AND HISTORIC ORNAMENT.

PLATES 87 TO 105.



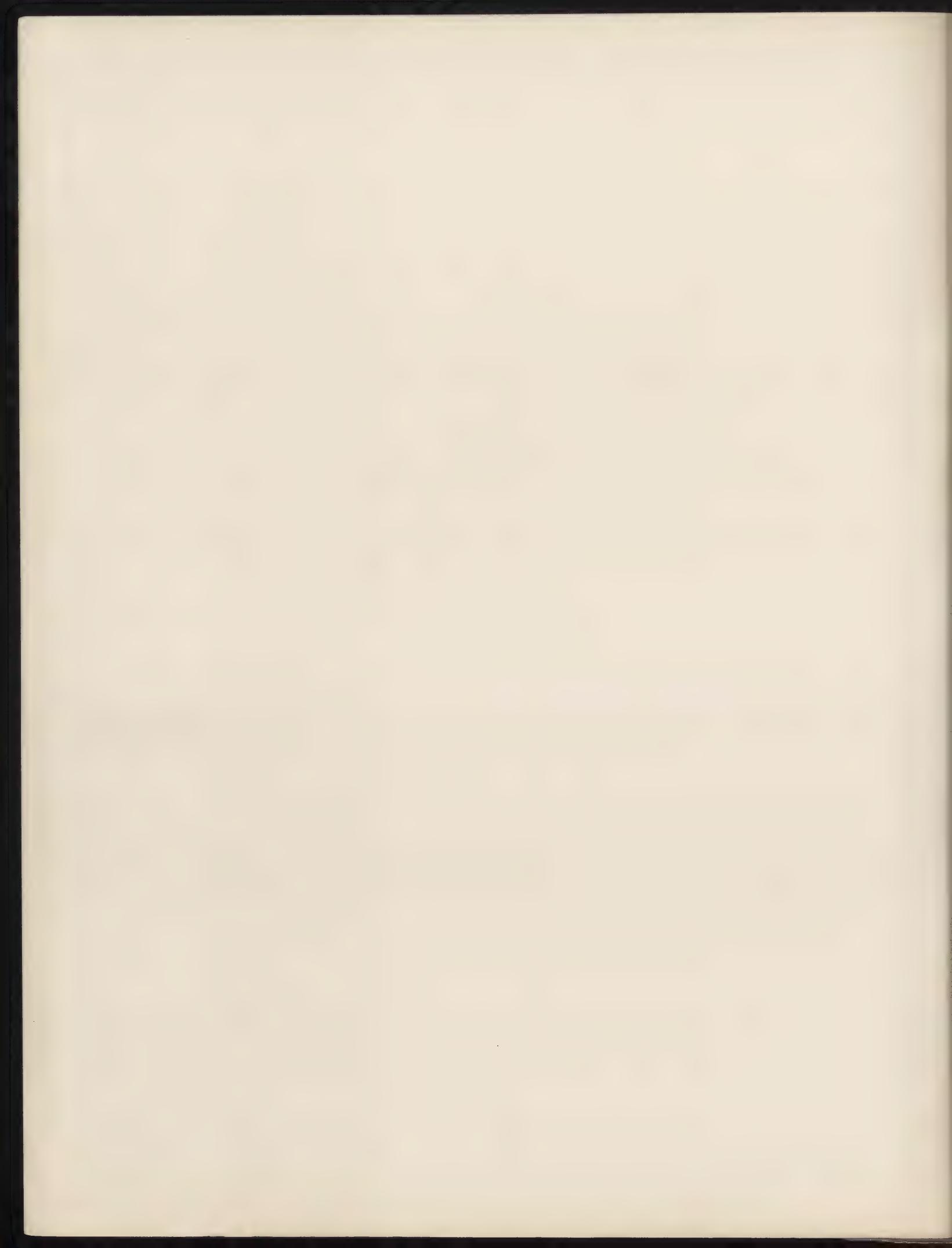


HONORARY AWARD.

SILVER MEDAL,
1889.

Portrait in Oil Colours.

F. SUDDARDS,
SOUTH KENSINGTON.

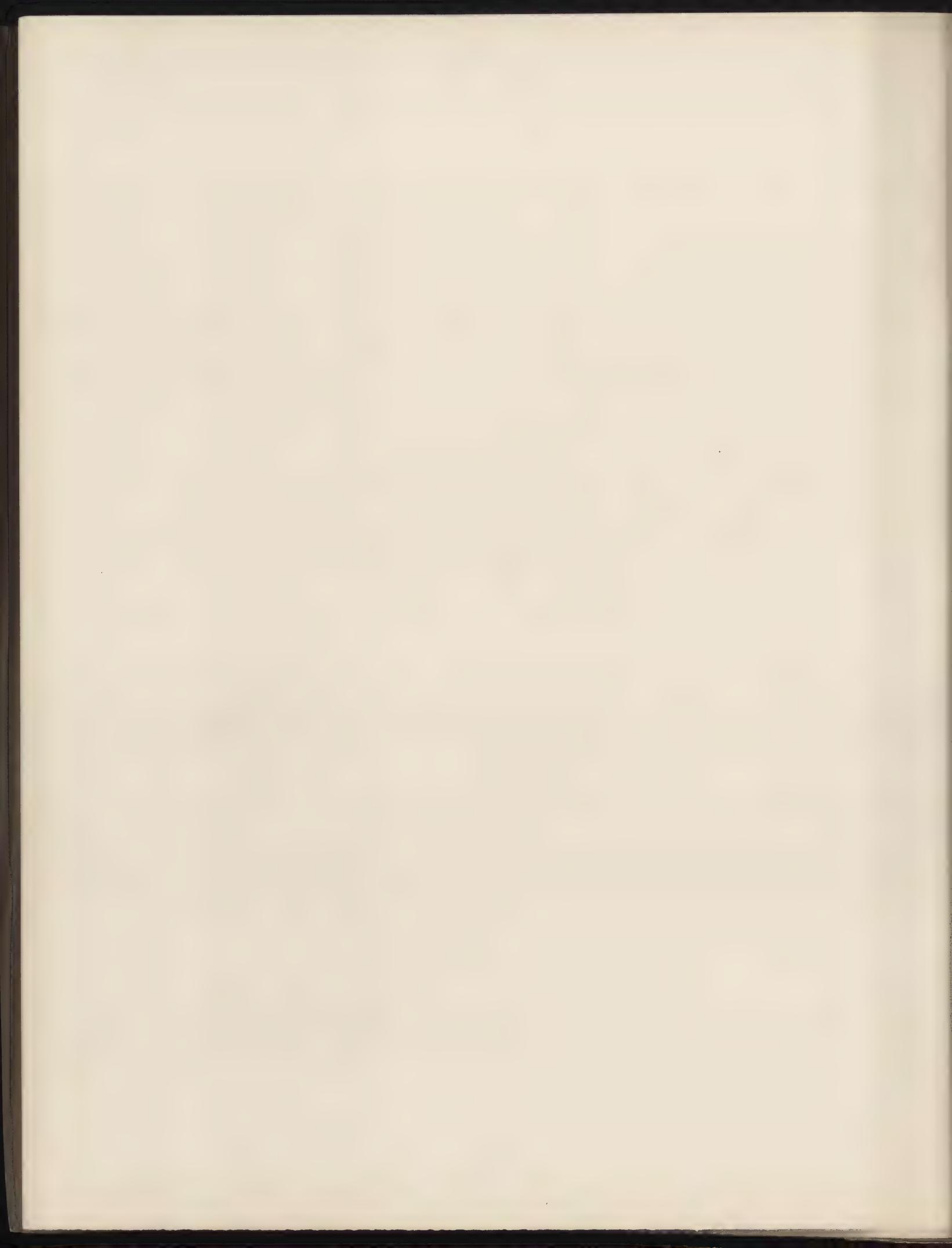




Gold MEDAL,
1891

Study of an Interior in Oil Colours

GERTRUDE LAKE,
MANCHESTER.

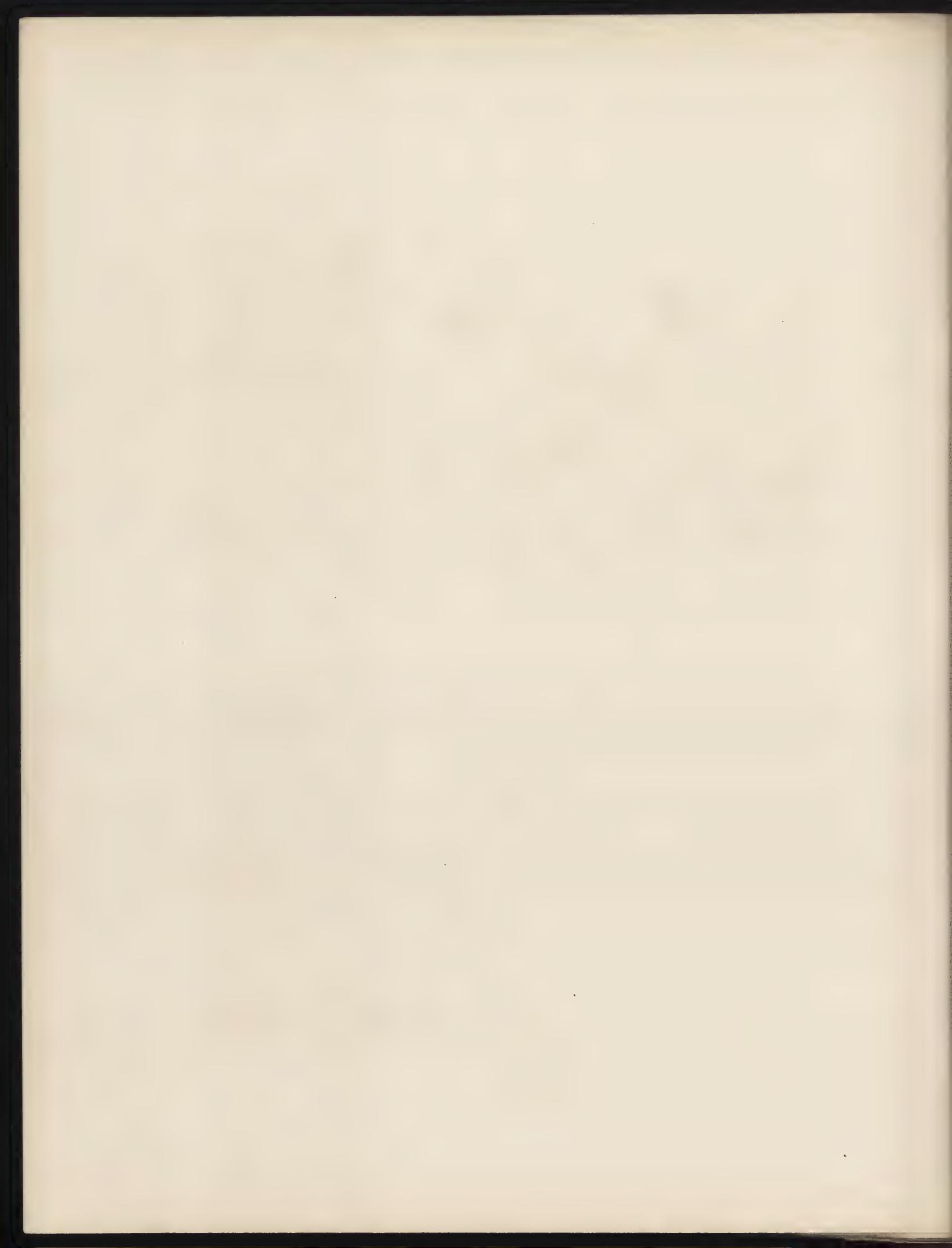




SILVER MEDAL,
1891.

Study in Watercolours,

ROSIE C. WHITESIDE,
BLOOMSBURY.





SILVER MEDAL,
1894.

Ornament Painted in Monochrome

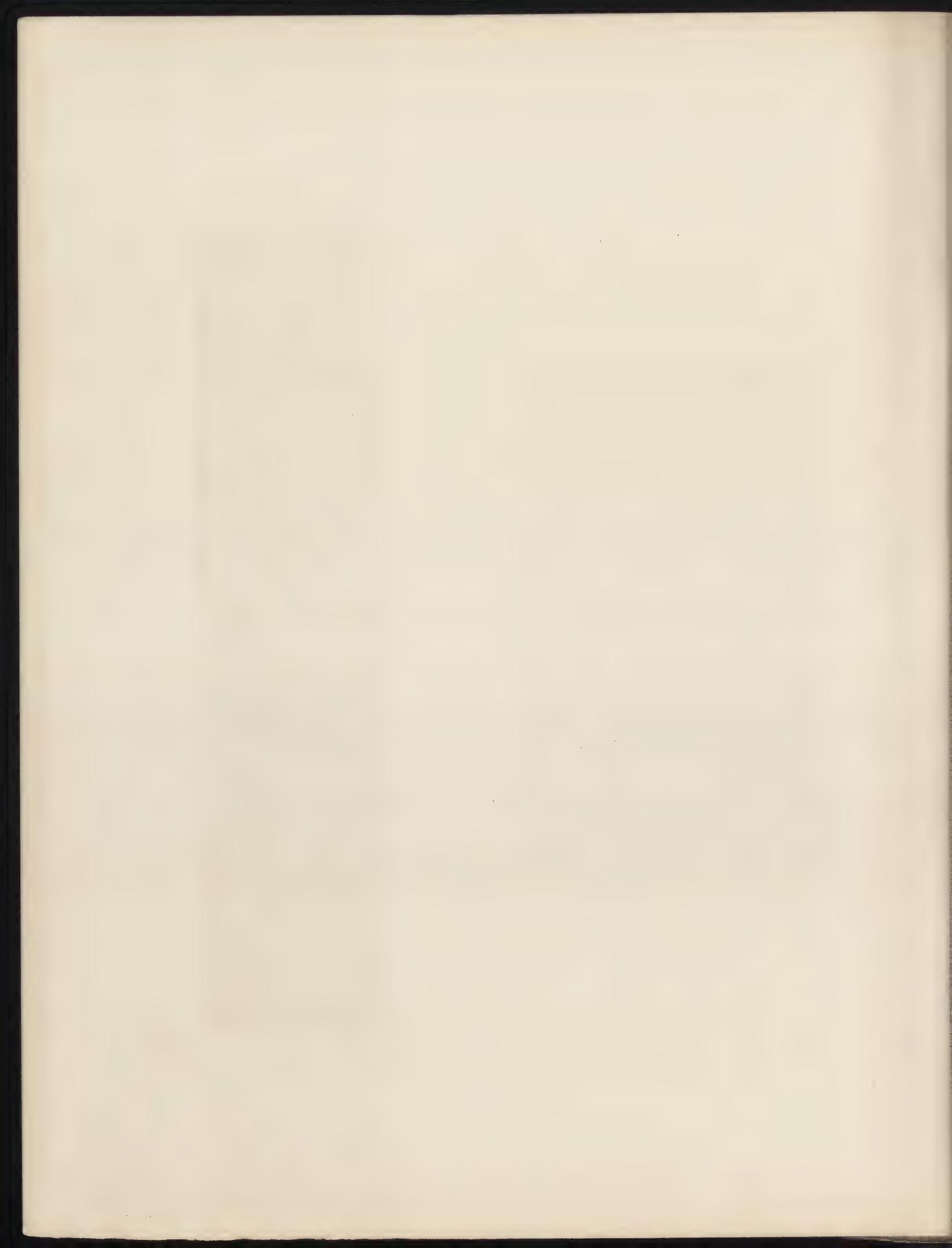
F. W. CLOUGH,
BRADFORD (*Church Institute*).



SILVER MEDAL,
1894.

Ornament Painted in Monochrome

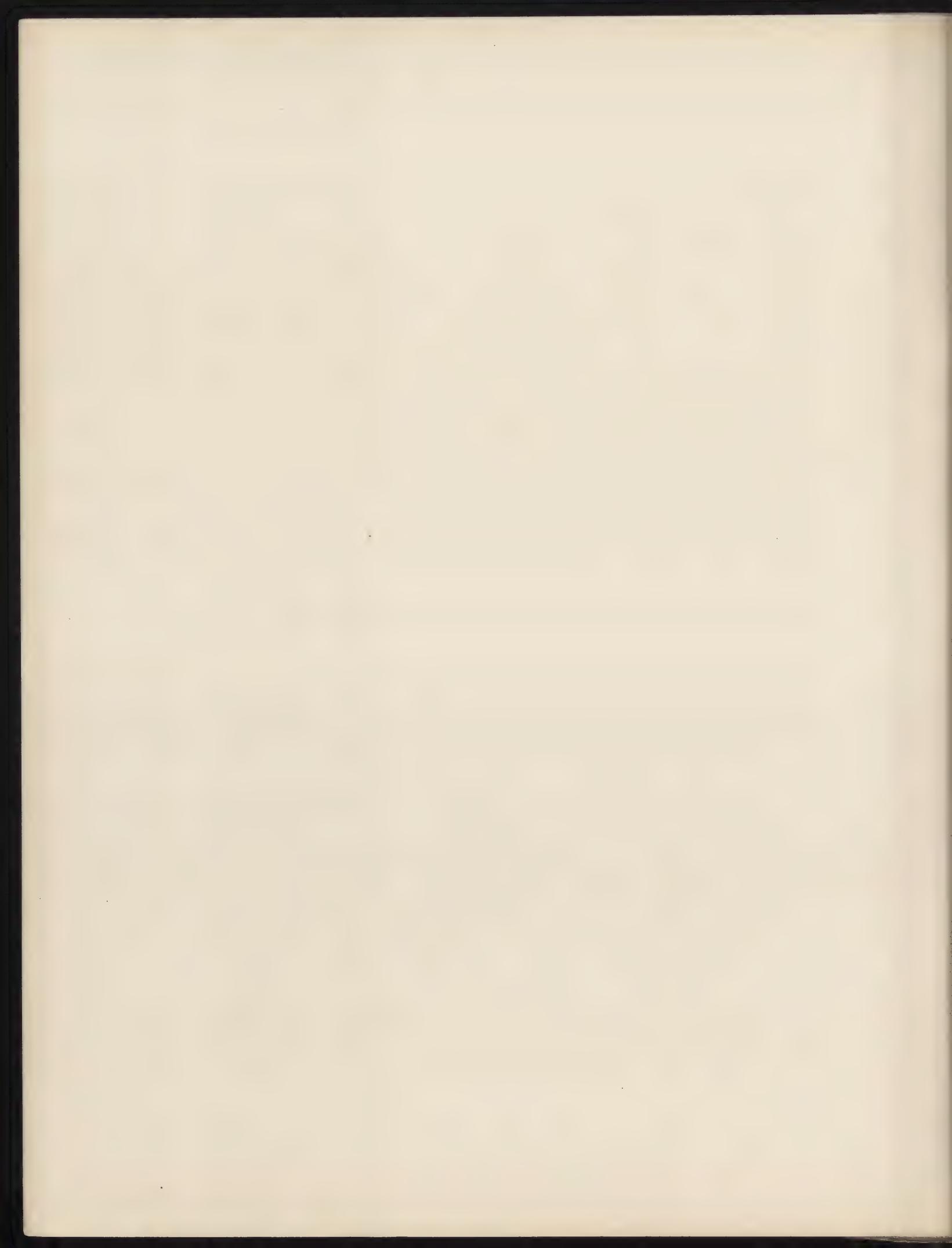
J. M. TWISS,
South KENSINGTON.





WILLIAM GILES,
SOUTH KENSINGTON.

Studies for Decorative Purposes from Natural History Museum.





SILVER MEDAL,
1893.

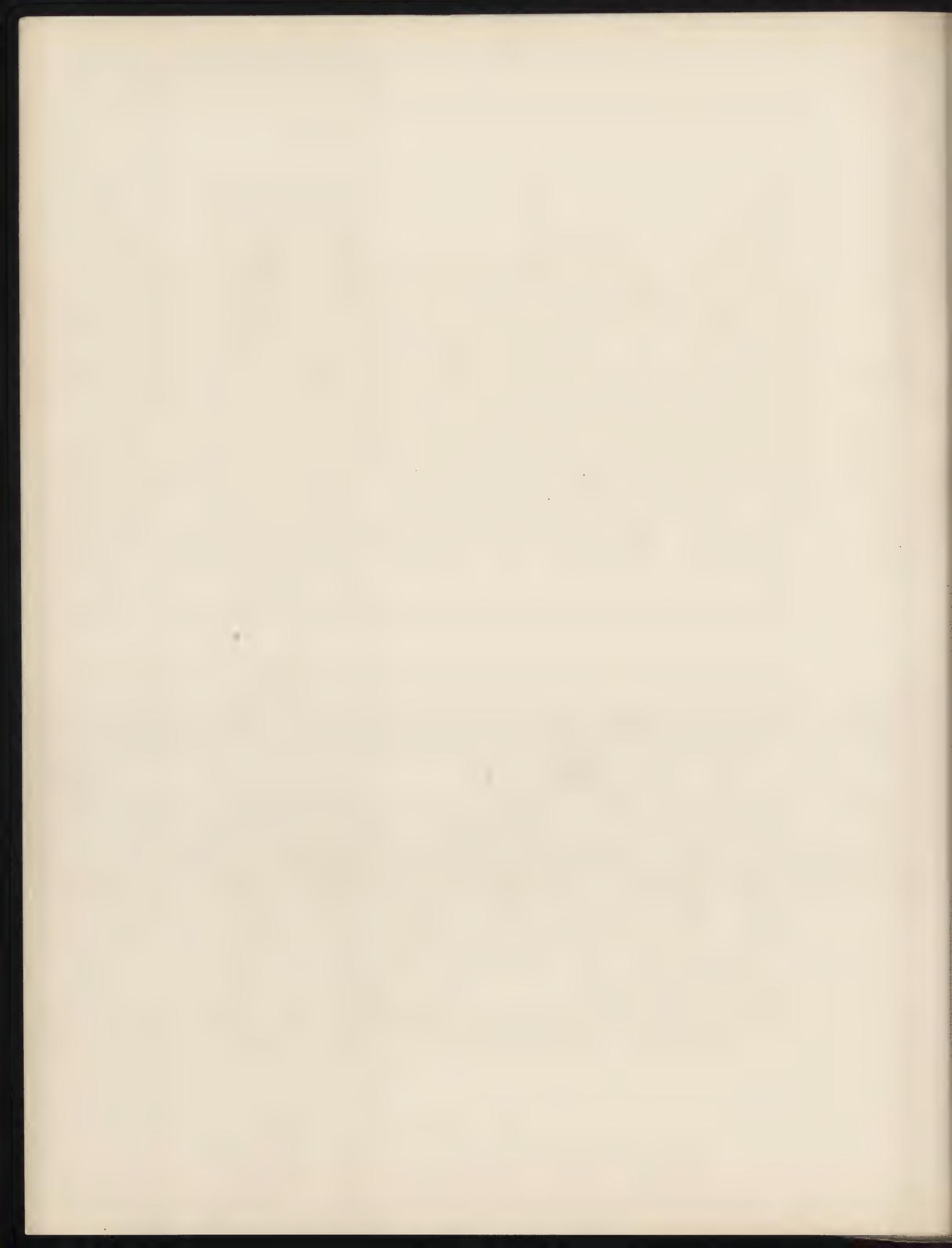
WILLIAM GILES,
SOUTH KENSINGTON.

Studies for Decorative Purposes from
Natural History Museum.

SILVER MEDAL,
1895.

Studies
from Natural History Museum.

J. J. BROWNSWOOD,
SOUTH KENSINGTON.

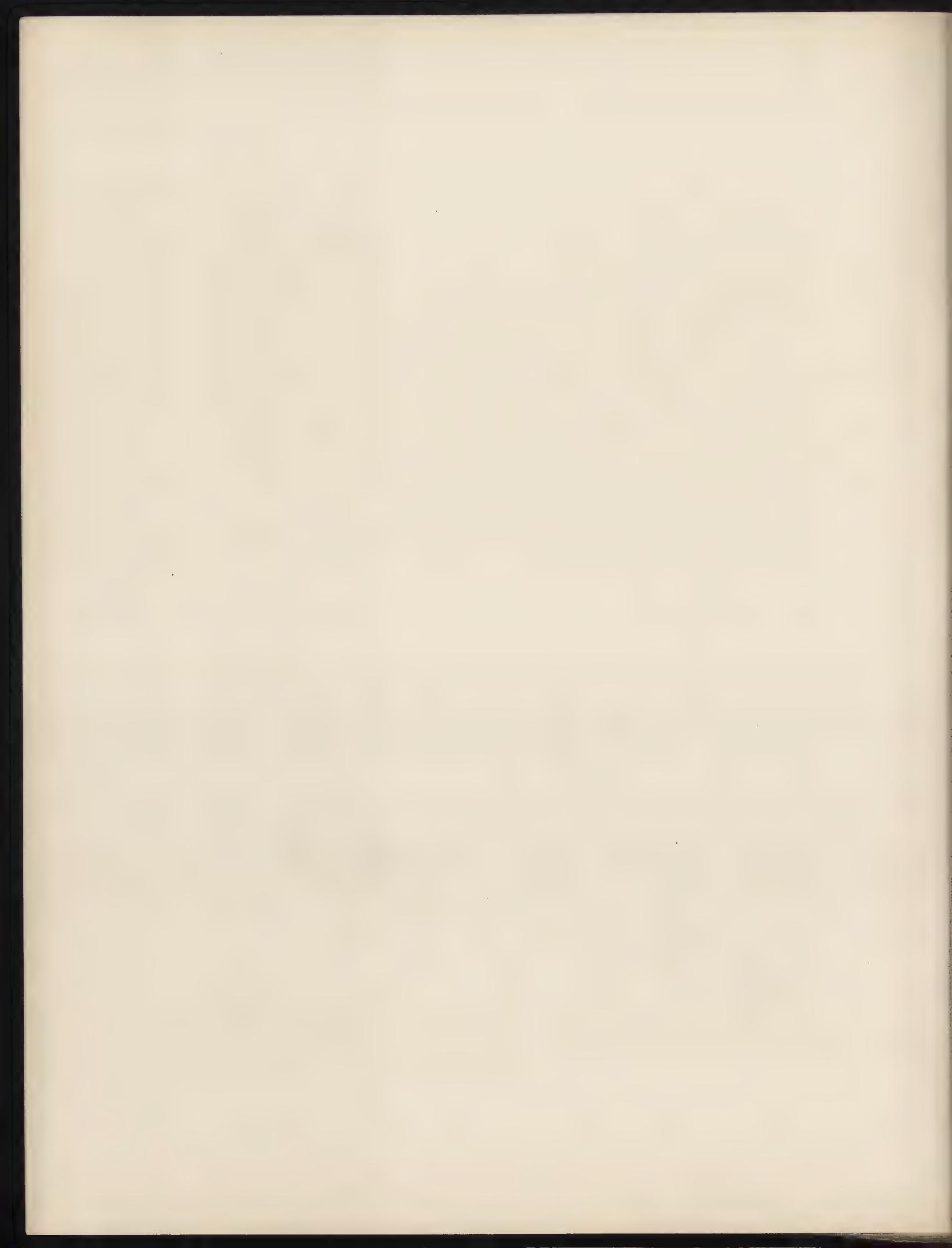




J. W. T. VINALL,
SOUTH KENSINGTON.

Decorative Aquatic Fauna from Natural History Museum.

SILVER MEDAL,
1894.

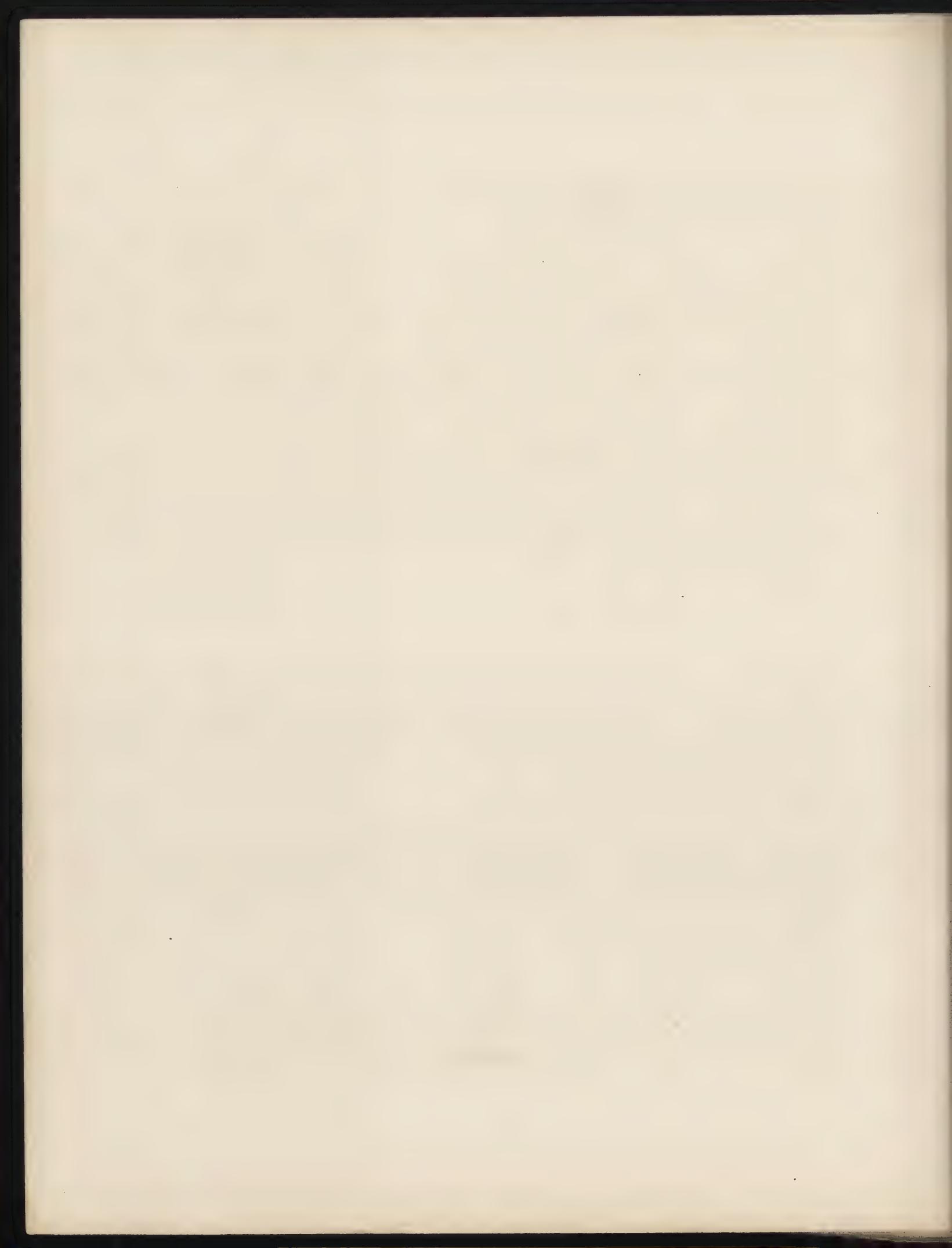




Studies of Relief Ornaments.

G. CARTIDGE,
SOUTH KENSINGTON.

SILVER MEDAL,
1891.



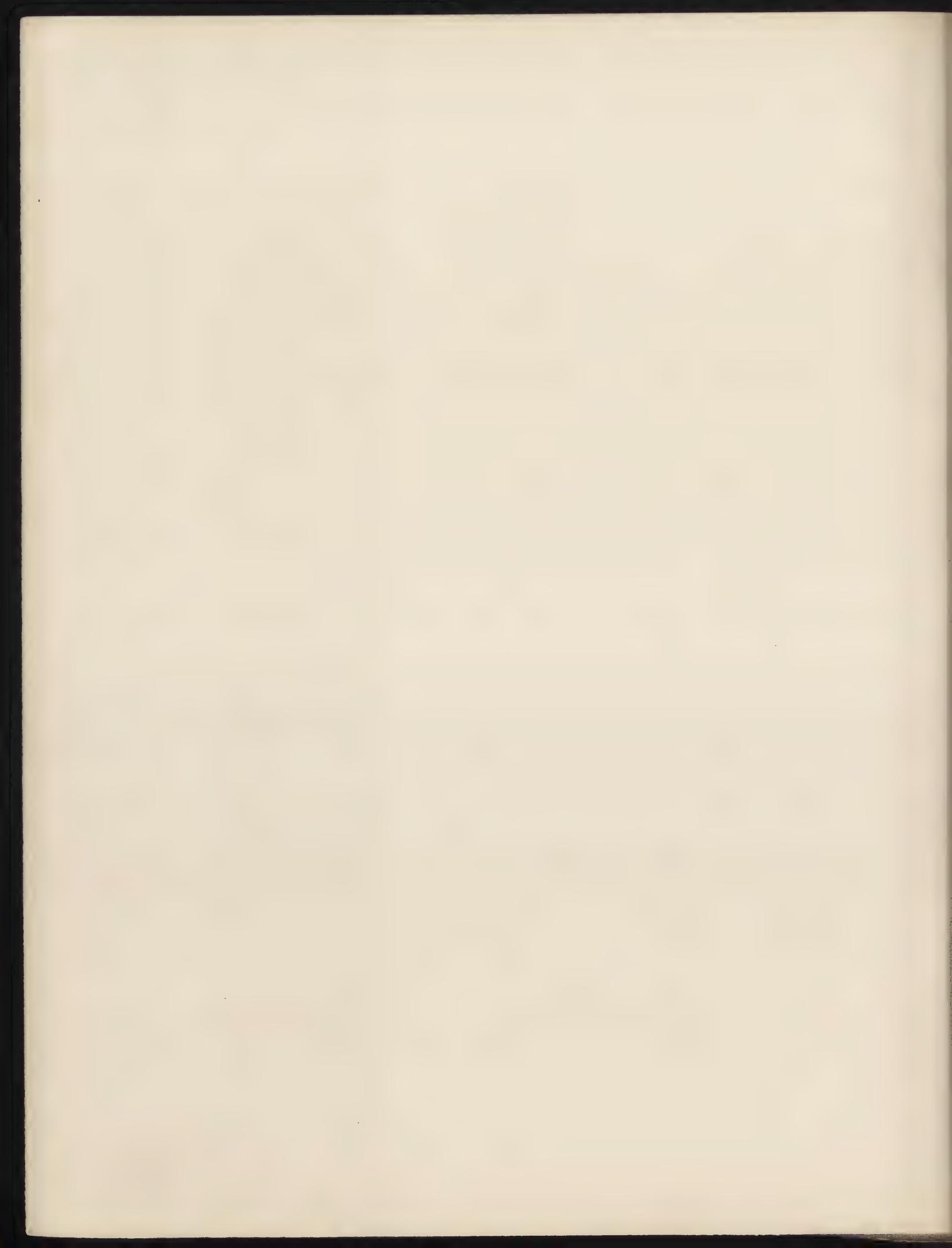


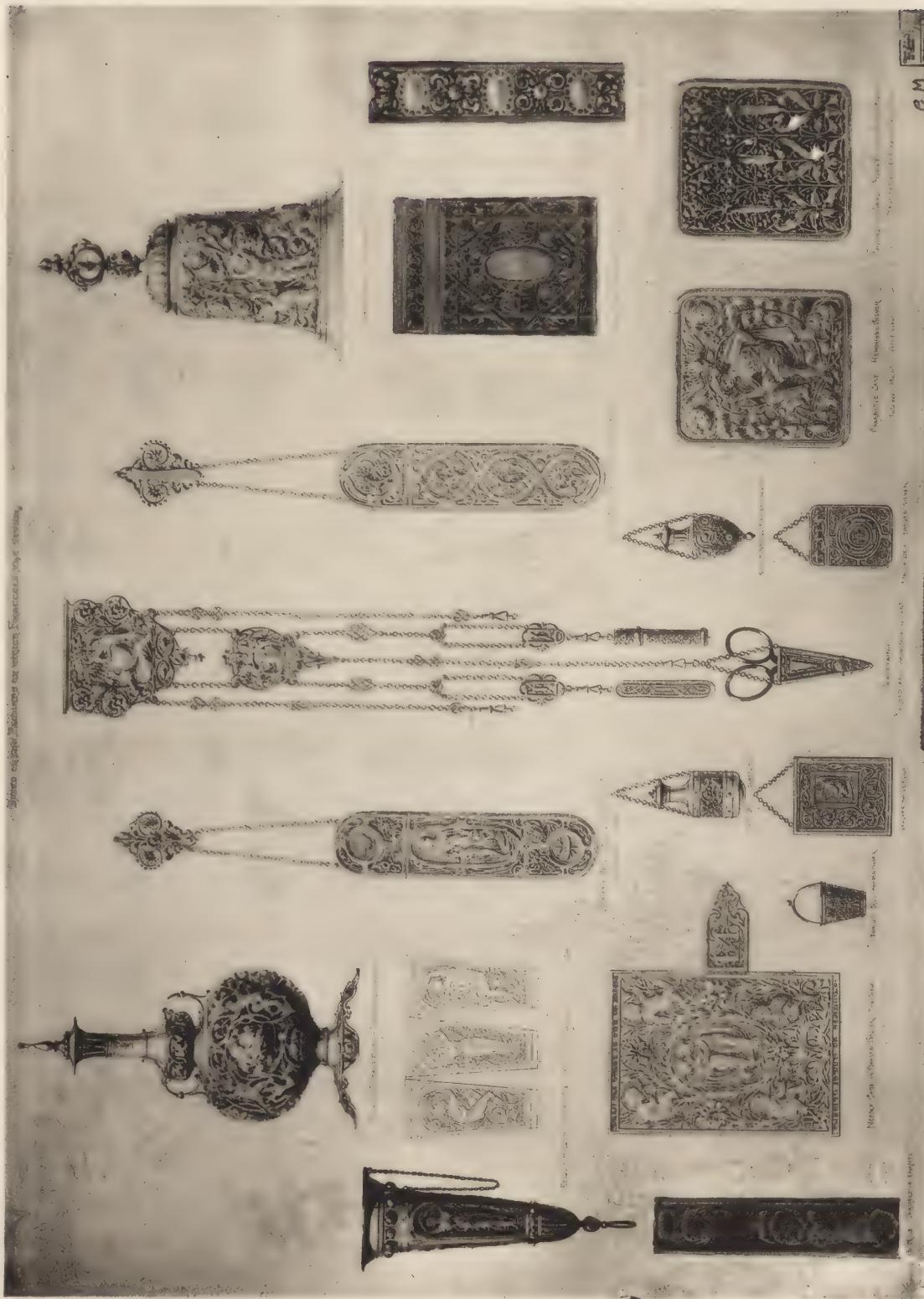
FOR SET
FOR 3RD OR CERT³ GROUP

SILVER MEDAL,
1891.

Studies of Decorative Figures.

G. CARTLIDGE,
SOUTH KENSINGTON.

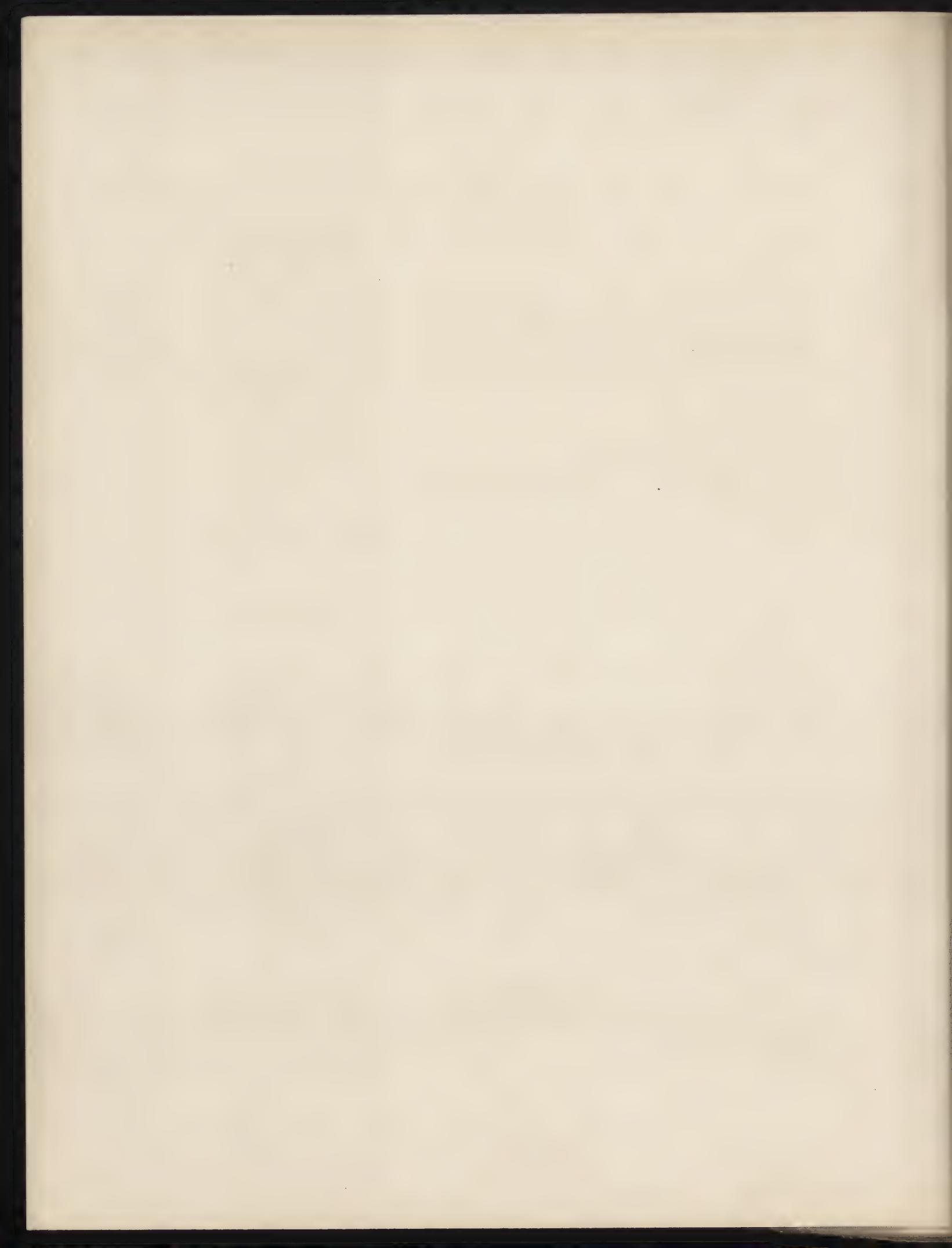




ELEANOR L. MERCER,
SHERFIELD.

Studies of Gold and Silver Objects.

GOLD MEDAL,
1891.



SOCIETY.



HISTORIC ART & SILVER.

A SELECTIVE & REPRODUCED GROUP OF ANTIQUE SILVER.



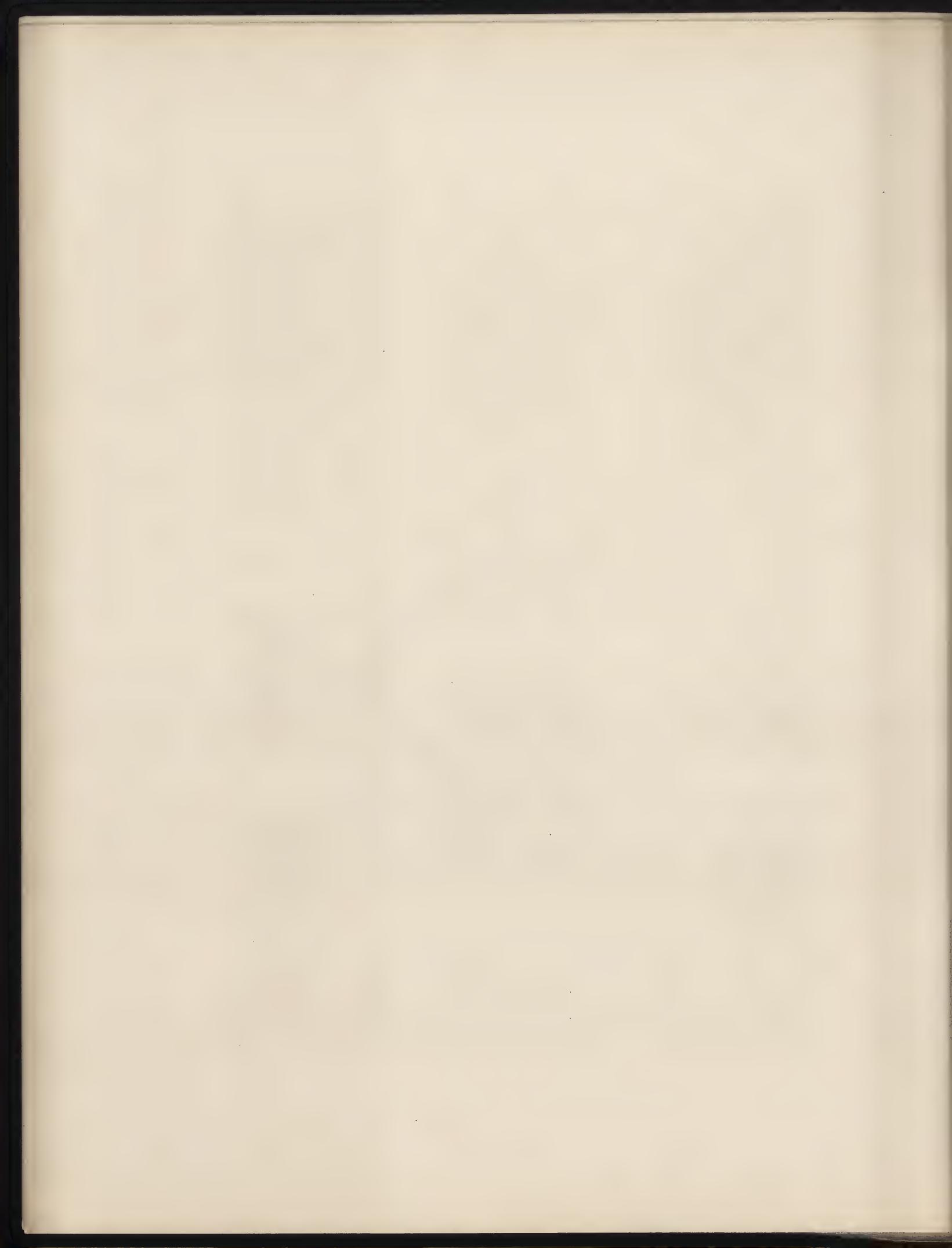
FOR SET.

FOR ART & CERT. GROUP.

GOLD MEDAL,
1895.

Studies of Gold and Silver Objects.

J. R. DUFFIELD,
SHEFFIELD.

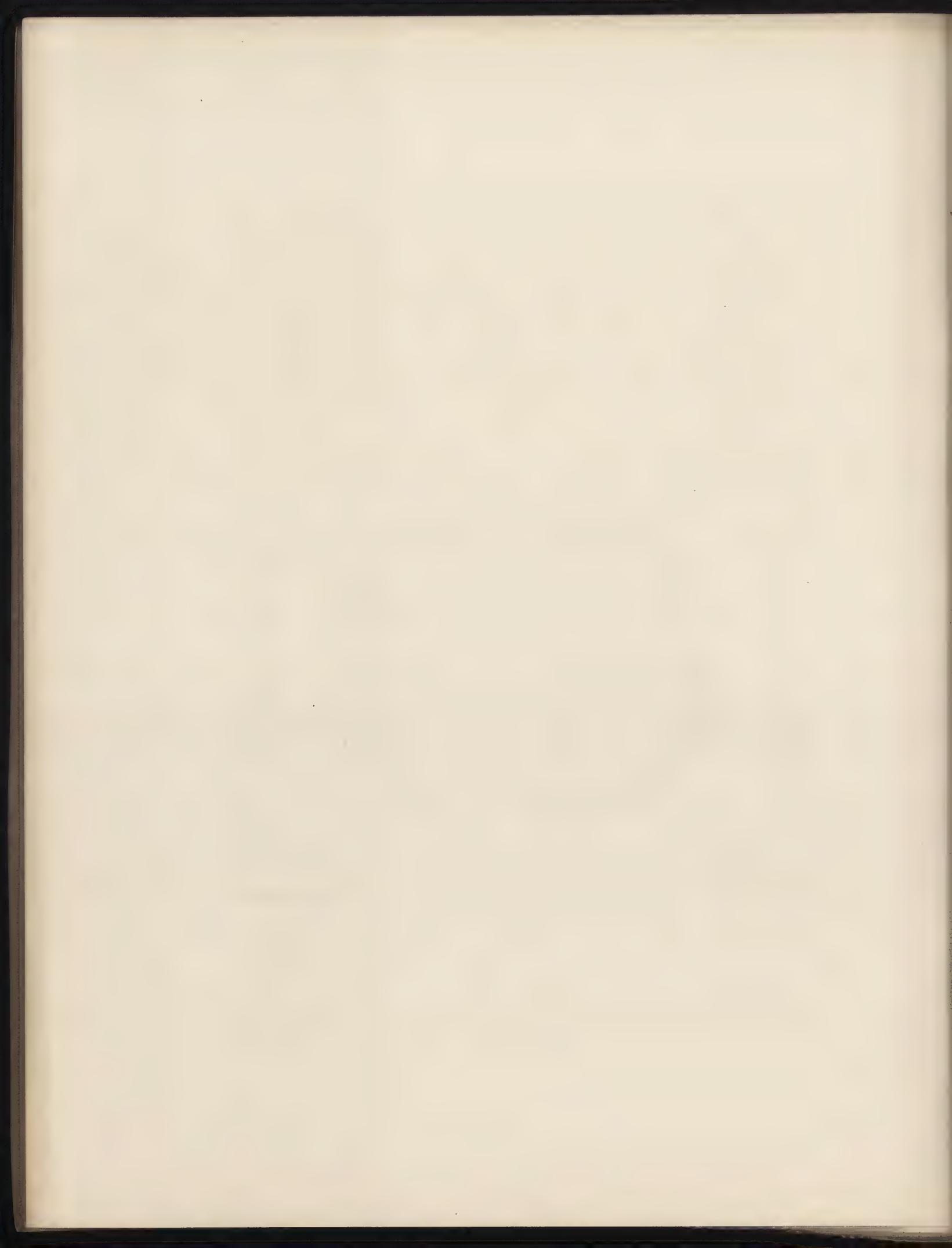




GOLD MEDAL,
1895.

Studies of Gold and Silver Objects.

J. R. DUFFIELD,
SHEFFIELD.

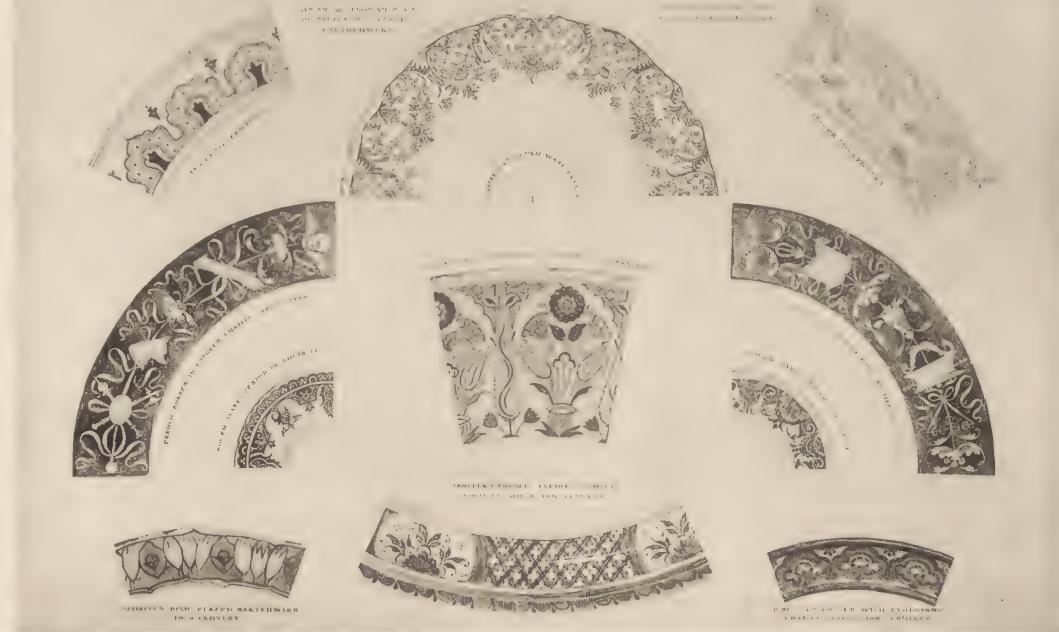




CIRCULAR BORDERS

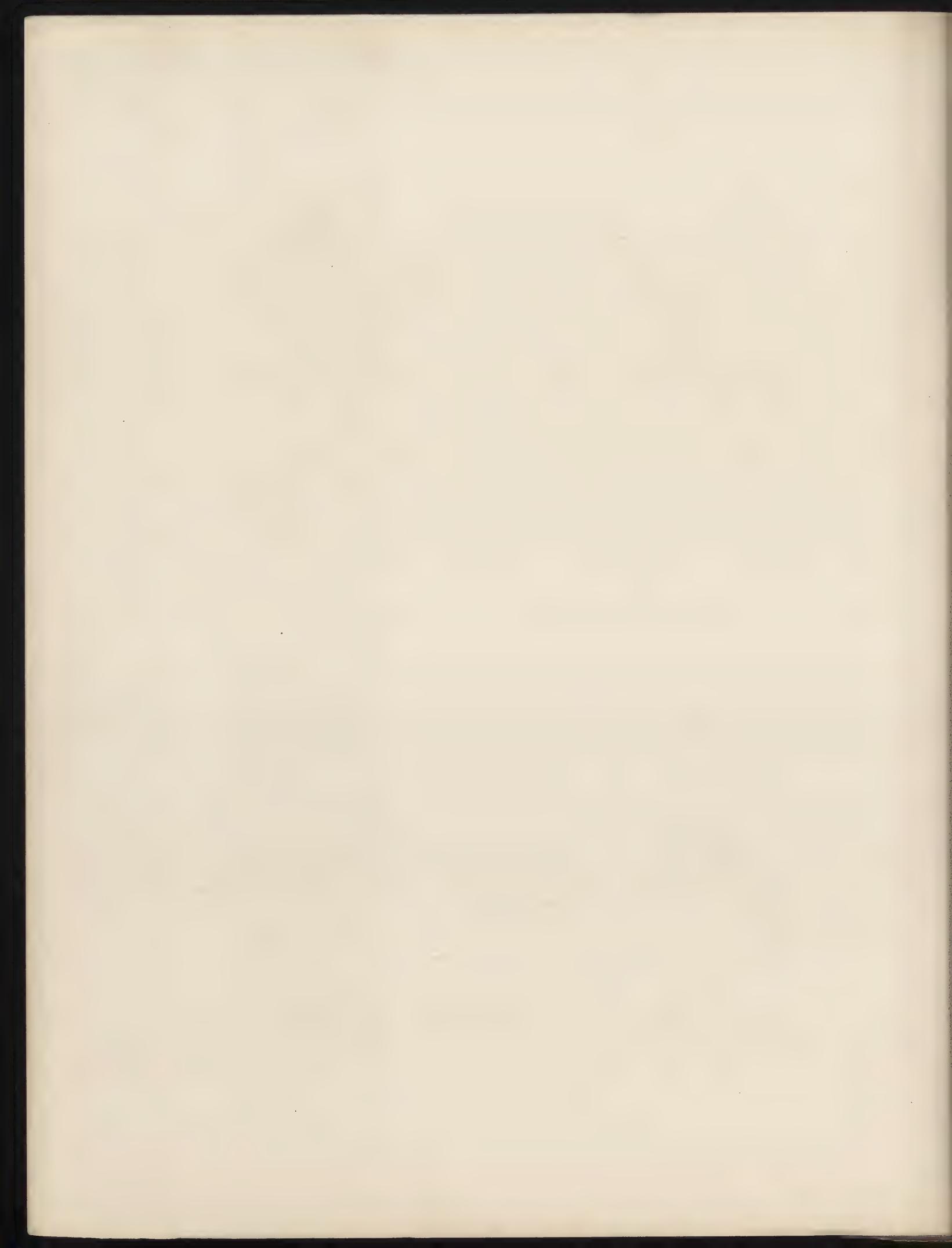


OR SET.

NATIONAL ART. TRUST
G. ELLENSILVER MEDAL,
1885.

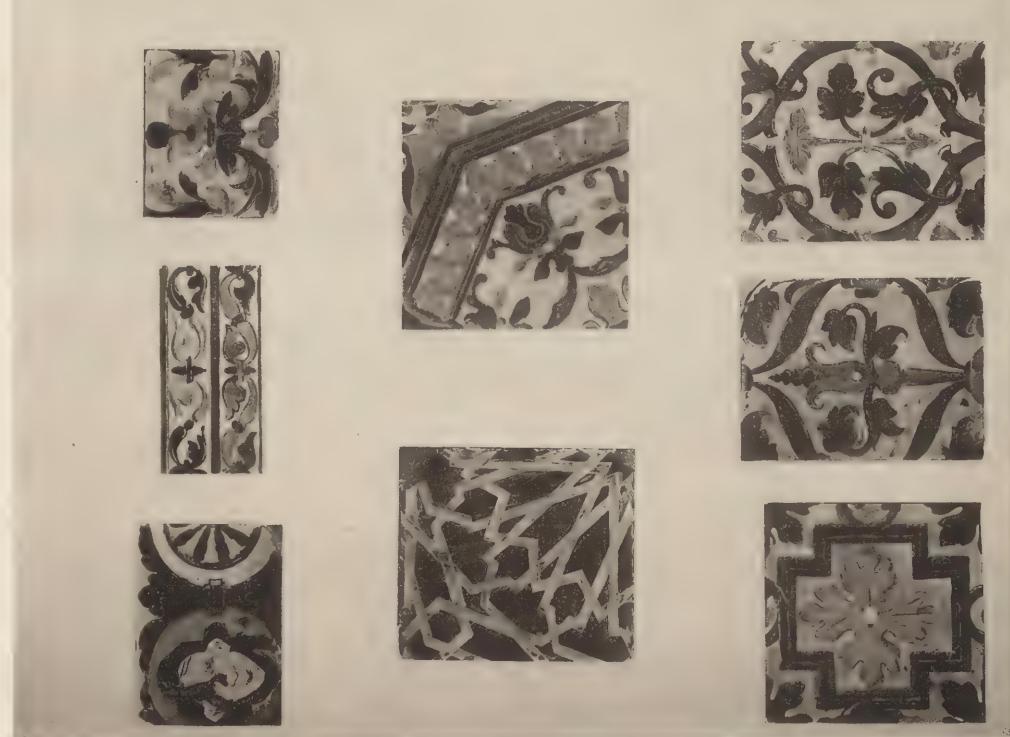
Studies of Pottery Borders.

TRACY TRATMAN,
SOUTH KENSINGTON.



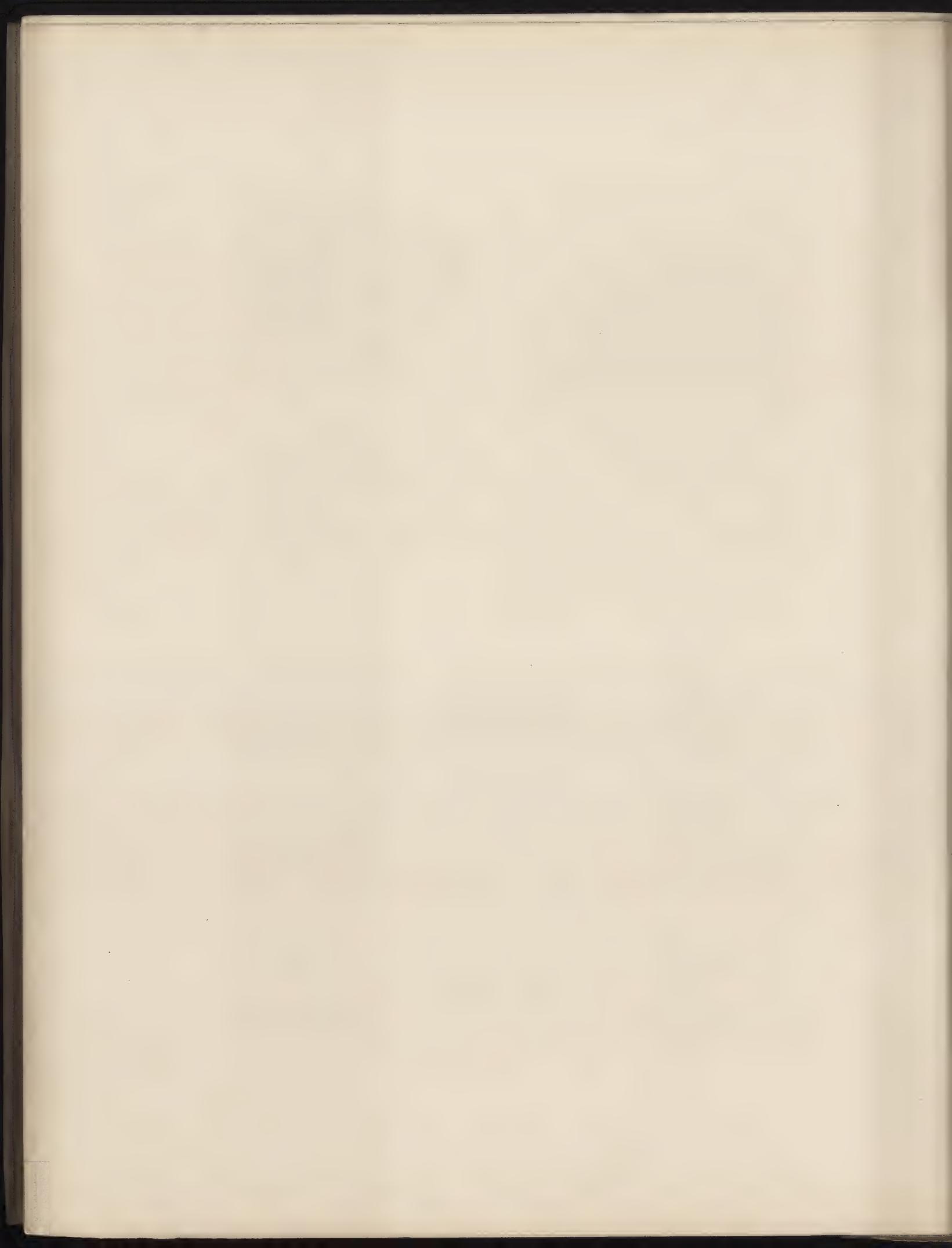


SAMUEL E. SADLER,
DERBY.



Studies of Pottery.

SILVER MEDAL,
1890.



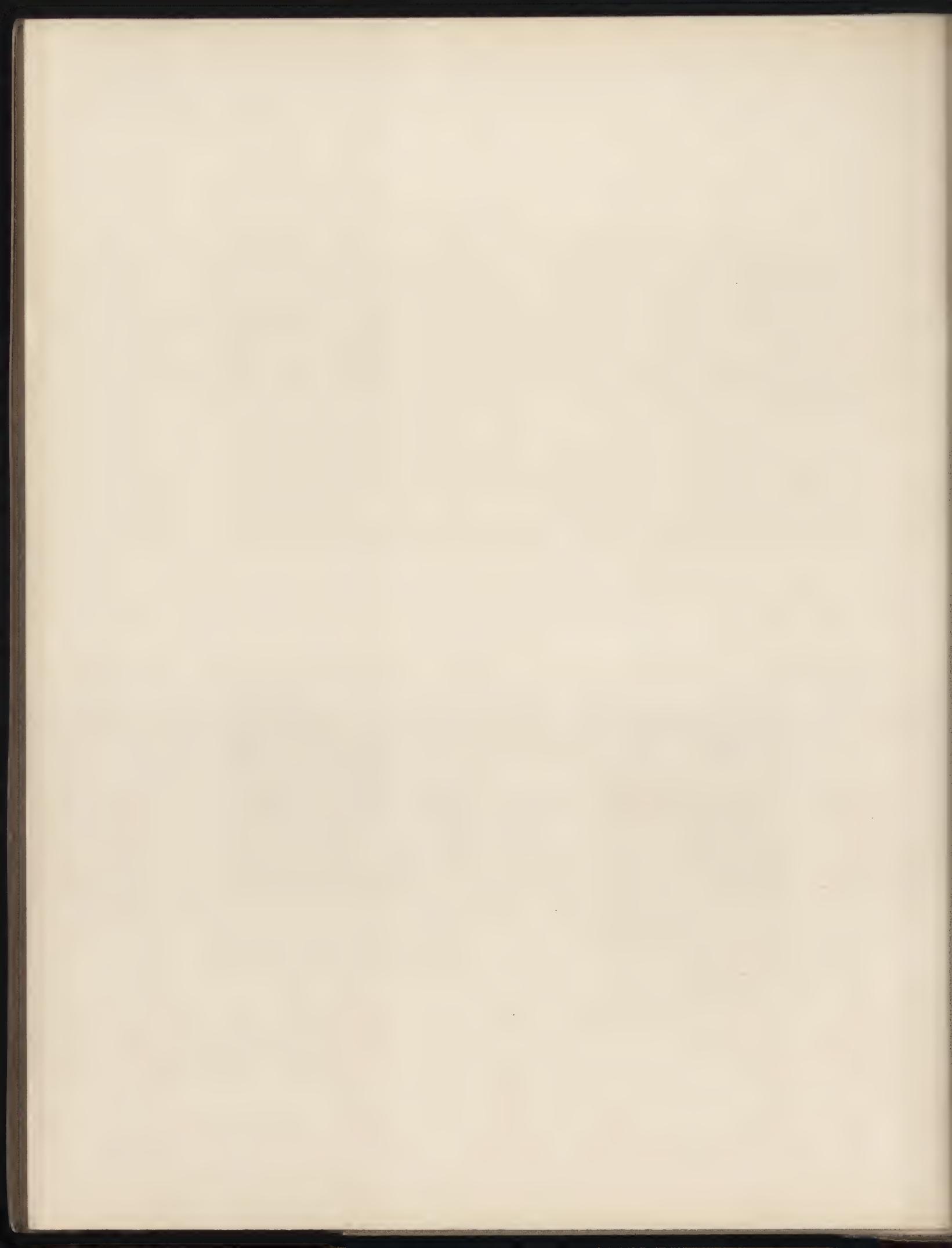


SAMUEL E. SADLER,
DERBY.

Studies of Pottery.



SILVER MEDAL,
1890.



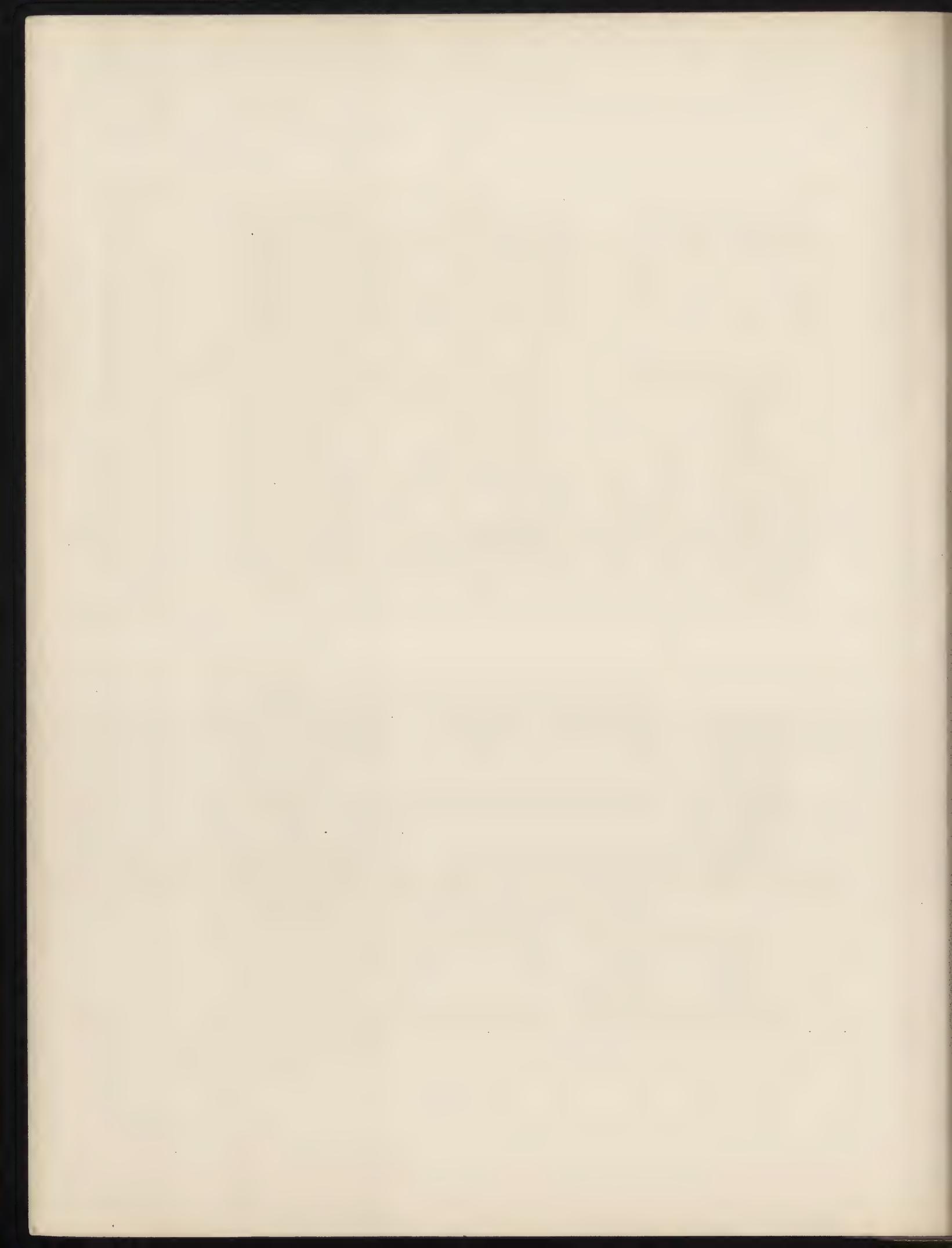


J. ATHERTON,
BRADFORD.

Studies of Figures on Textile Fabrics.



SILVER MEDAL,
1892.

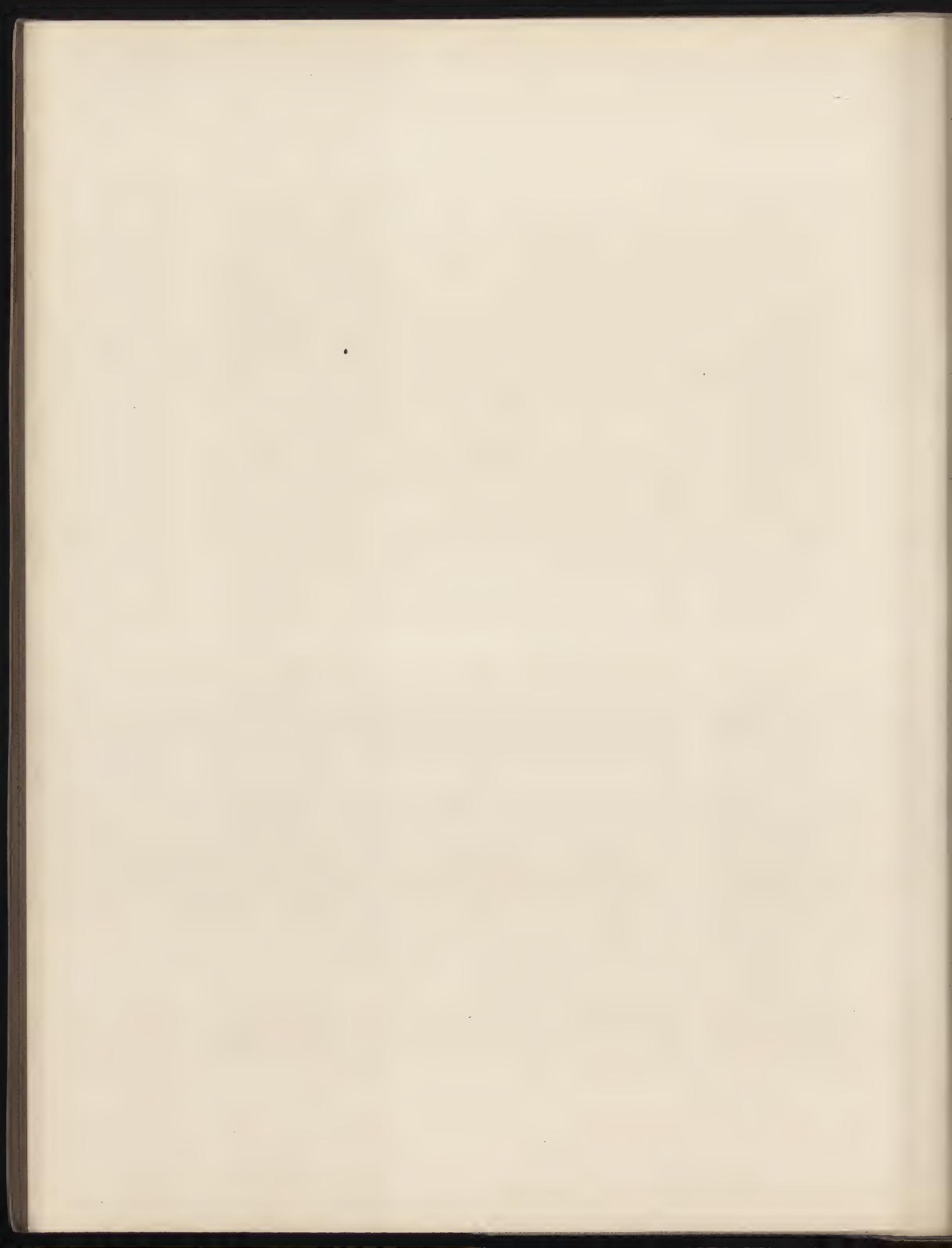




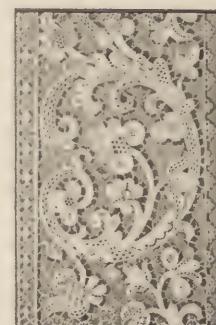
Studies of Lace.

MARGARET A. JEWSBURY,
SOUTHPORT.

SILVER MEDAL,
1895.



ILLUSTRATIONS OF WORKS EXECUTED IN ART STUDIES
Subject 222



EMILY ANDERSON,
CORK.

ILLUSTRATIONS OF WORKS EXECUTED IN ART STUDENTS
Subject 222



FRENCH PERIOD OF LOUIS XIV.



ANONYMOUS.



FRENCH PERIOD OF LOUIS XIV.



ANONYMOUS.



ANONYMOUS.



ANONYMOUS.

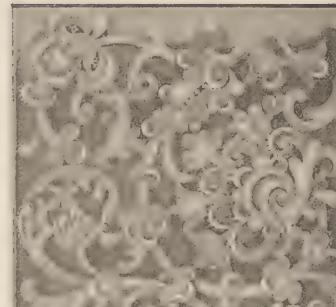
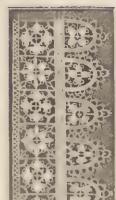


ANONYMOUS.

SILVER MEDAL,
1893.

Studies of lace.

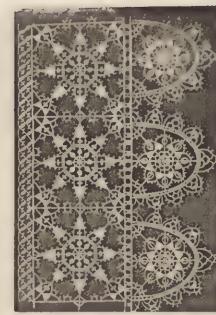
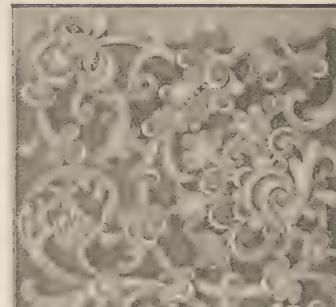
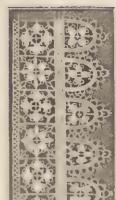
ILLUSTRATIONS OF WORKS EXECUTED IN ART STUDIES
Subject 222



ANONYMOUS.
CORK SCHOOL OF ART.
1777.

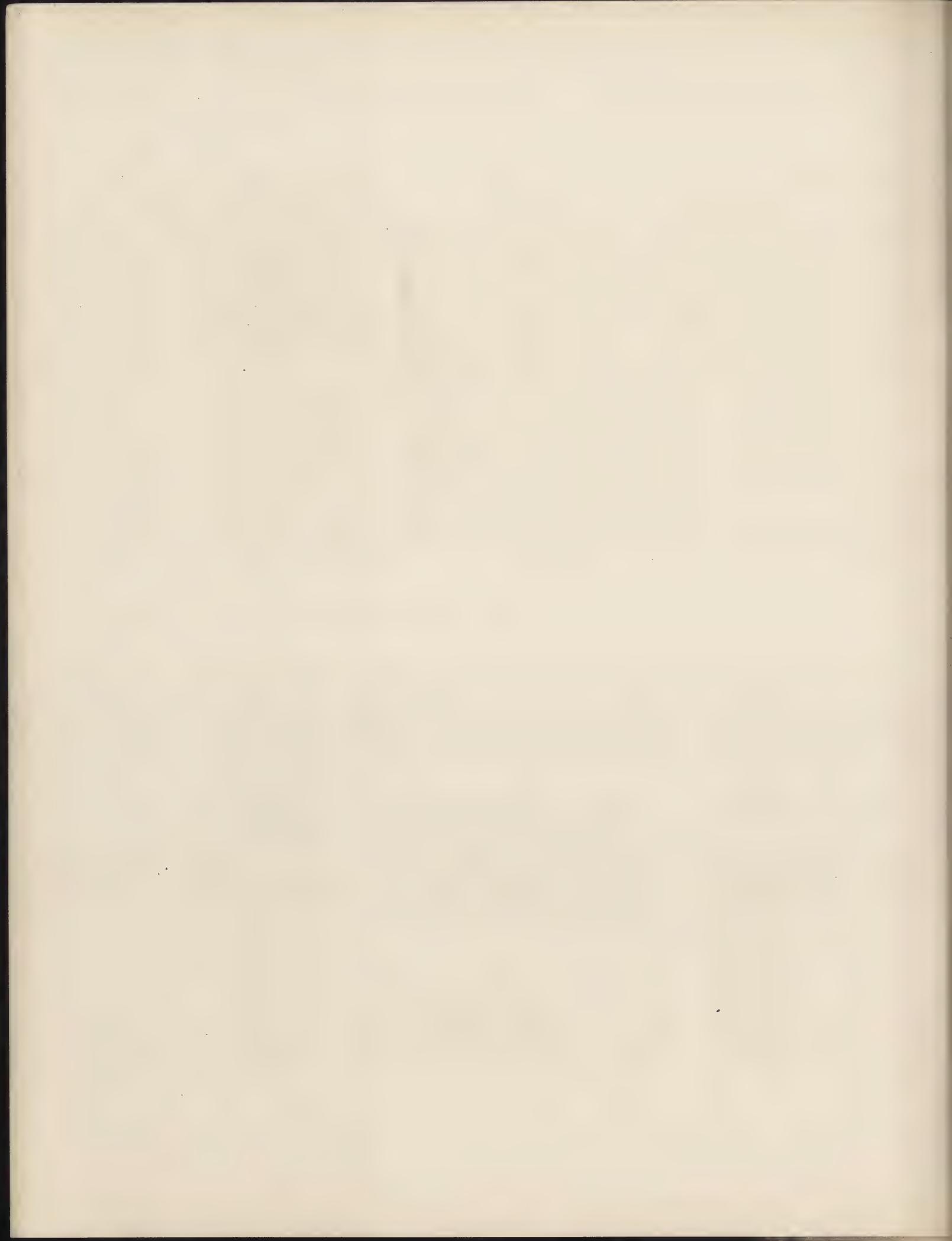
EMILY ANDERSON,
CORK.

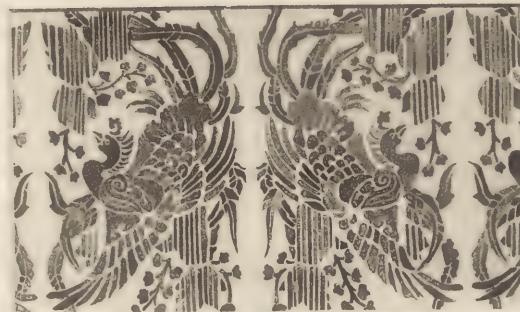
ILLUSTRATIONS OF WORKS EXECUTED IN ART STUDIES
Subject 222



ANONYMOUS.
CORK SCHOOL OF ART.
1777.

EMILY ANDERSON,
CORK.

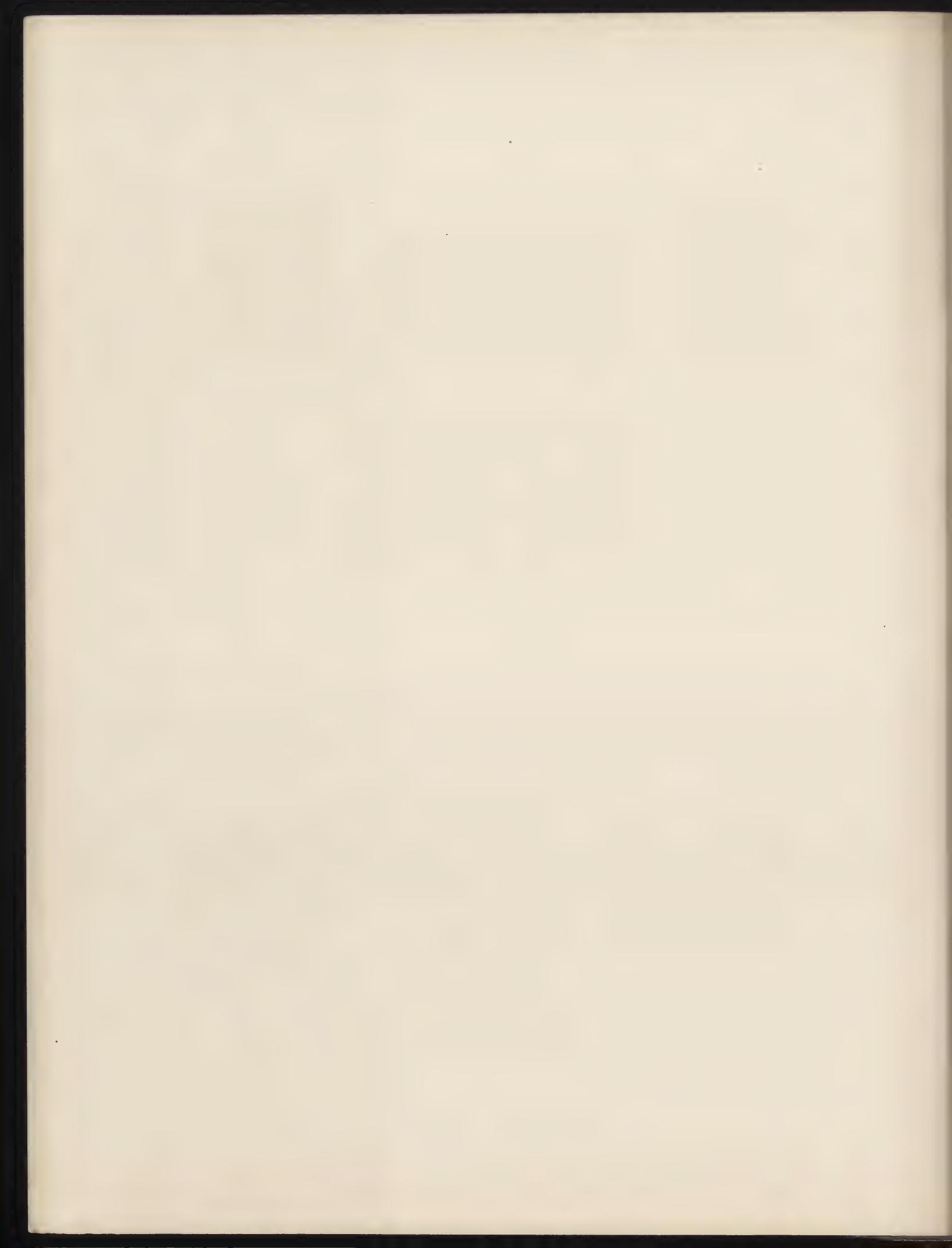




SILVER MEDAL,

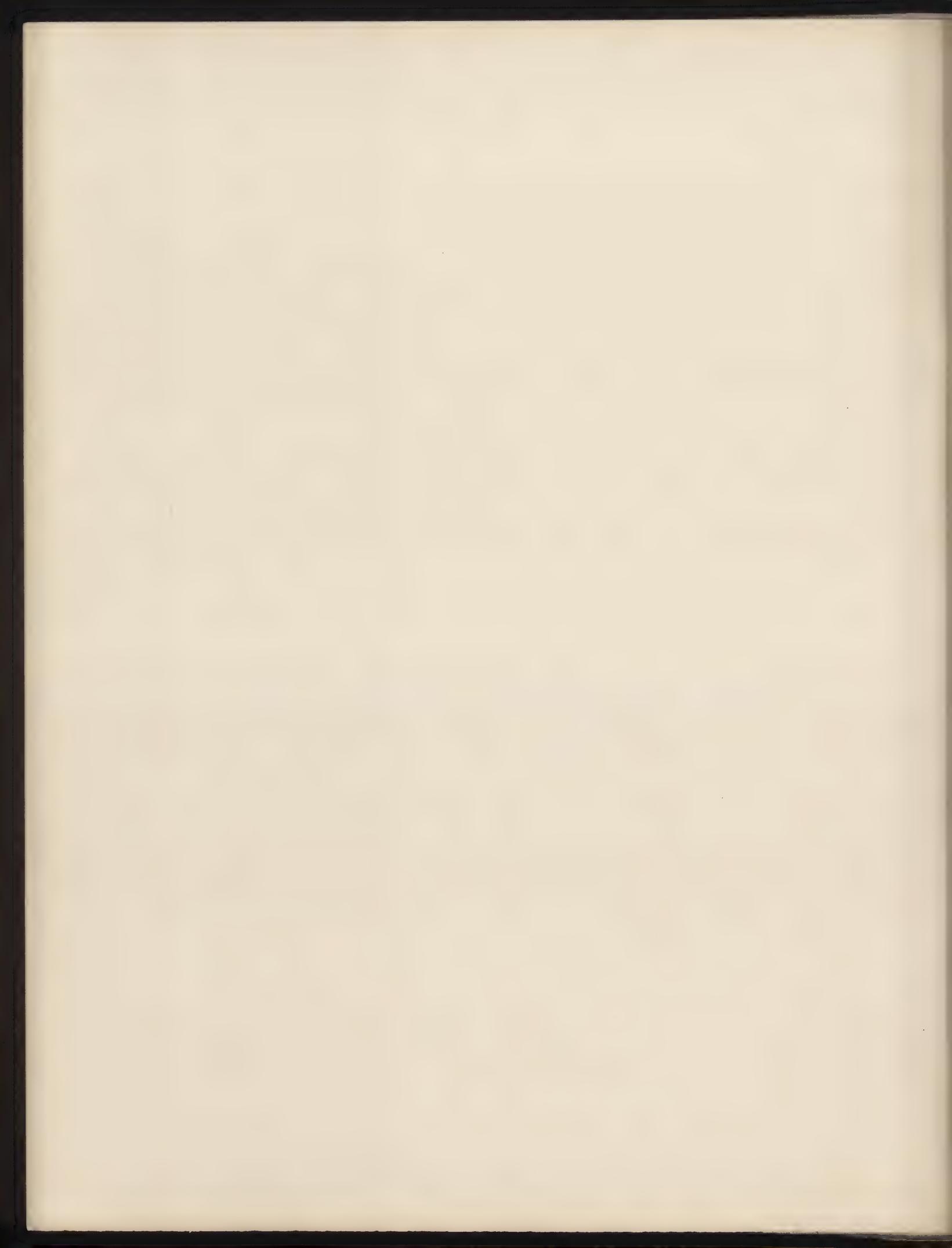
Historic Studies of Tapestry.

EDITH PARKER,
GLASGOW.



LIFE DRAWINGS AND DRAPERY STUDIES.

PLATES 106 TO 123.

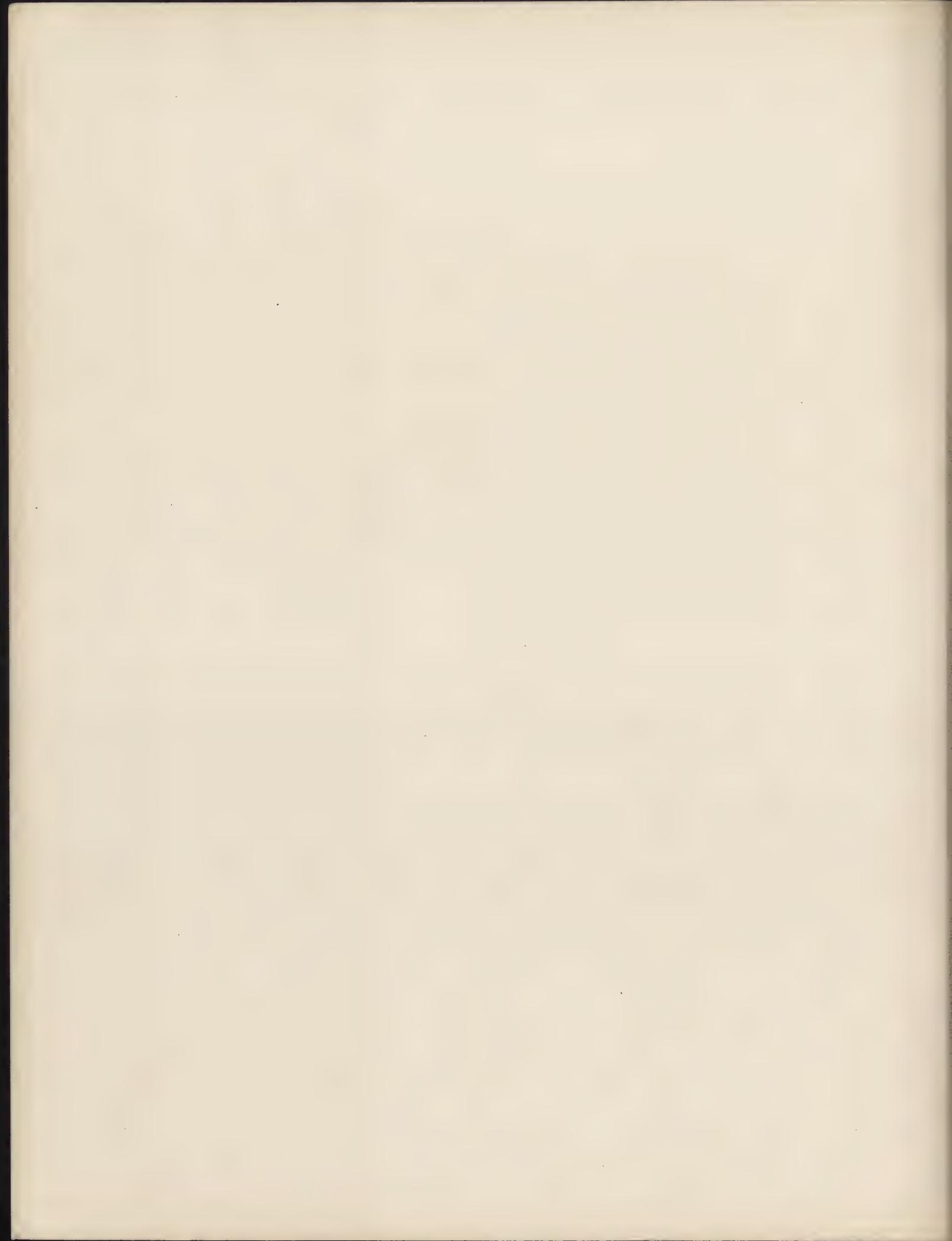




SILVER MEDAL,
1885.

Chalk Drawing from Life.

A. J. GASKIN,
BIRMINGHAM.

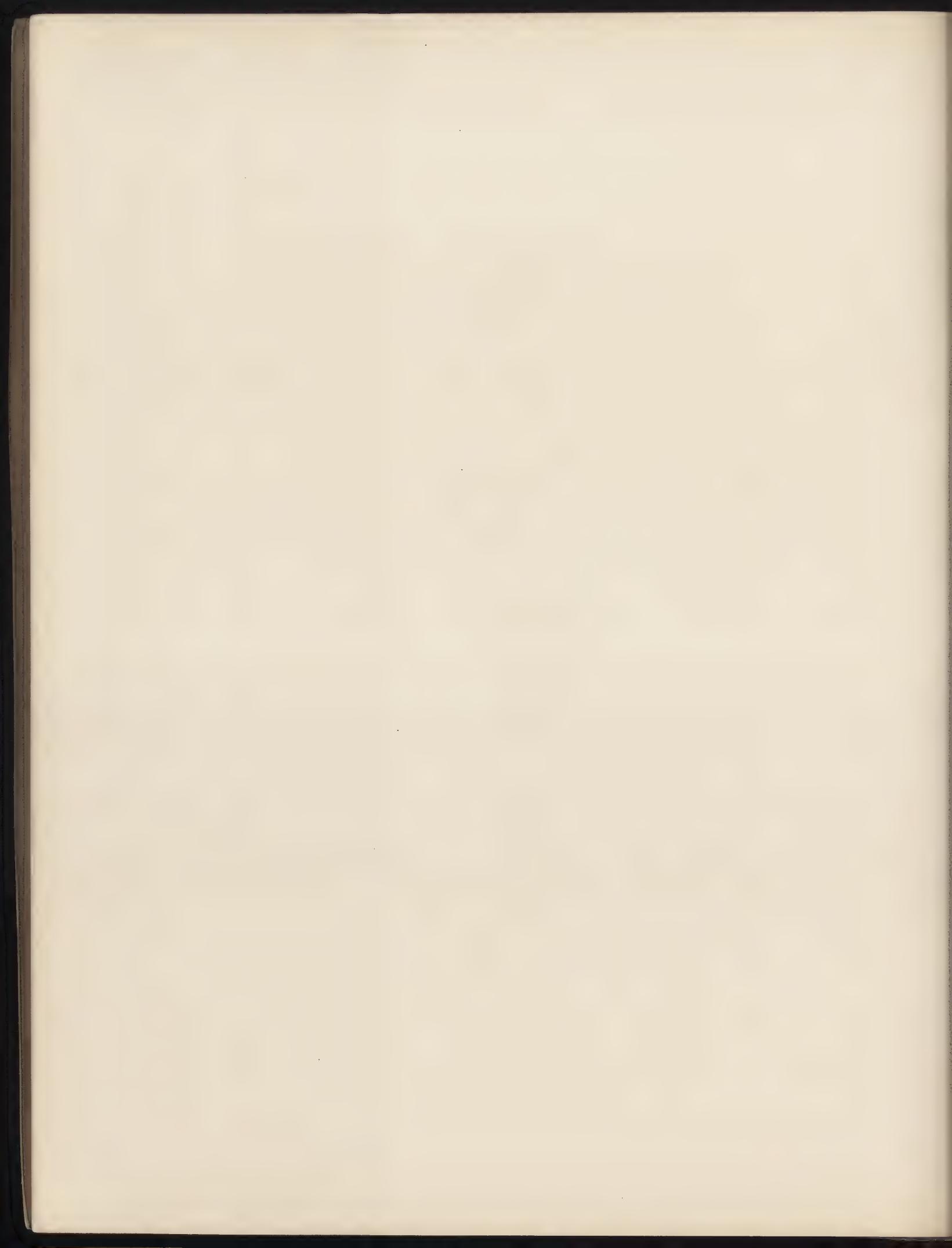




GOLD MEDAL,
1892.

Chalk Drawing from Life.

LAURA M. FISHER,
CLAPHAM.

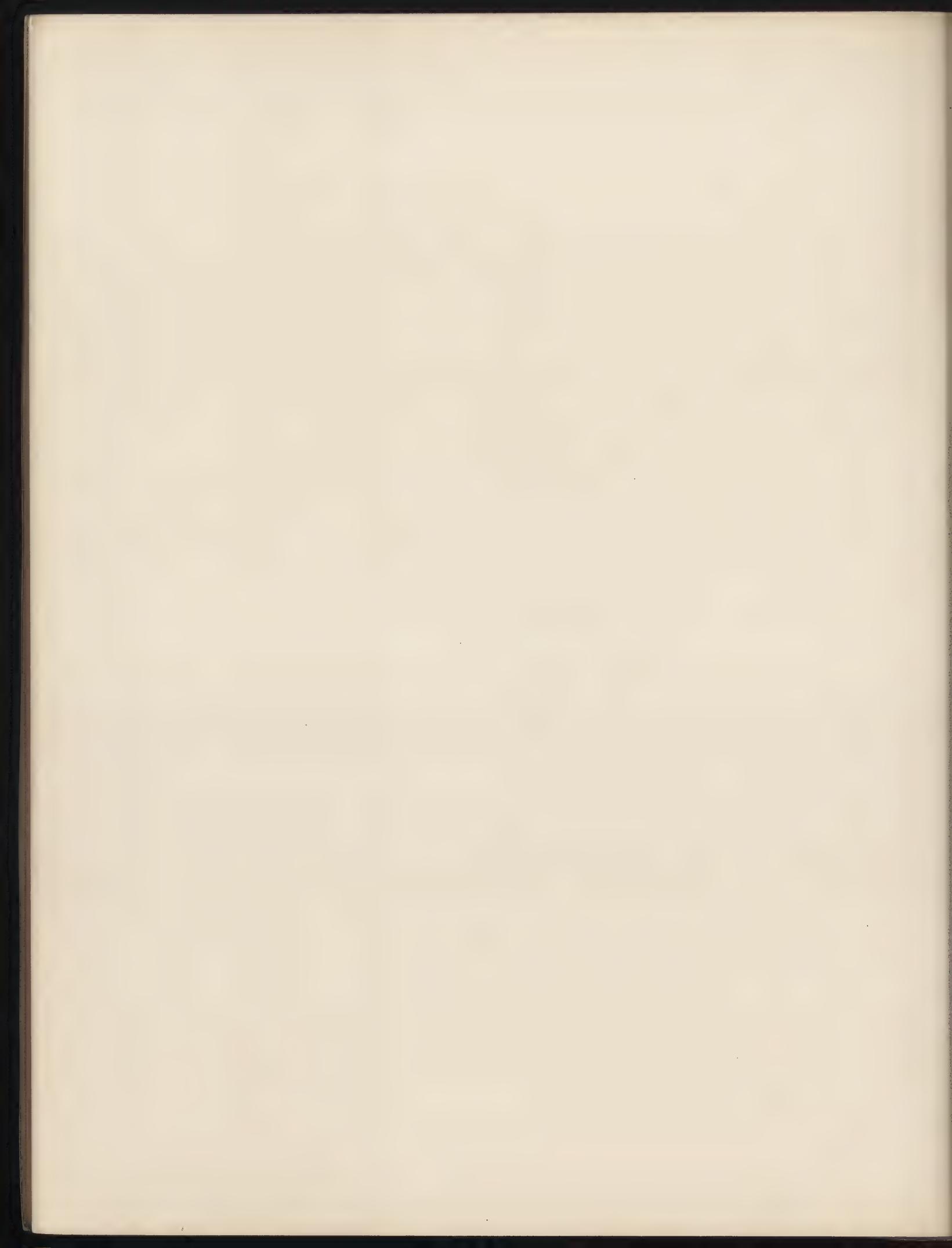




GOLD MEDAL.
1884.

Chalk Drawing from Life.

ALBERT C. O. JAHN,
HANLEY.

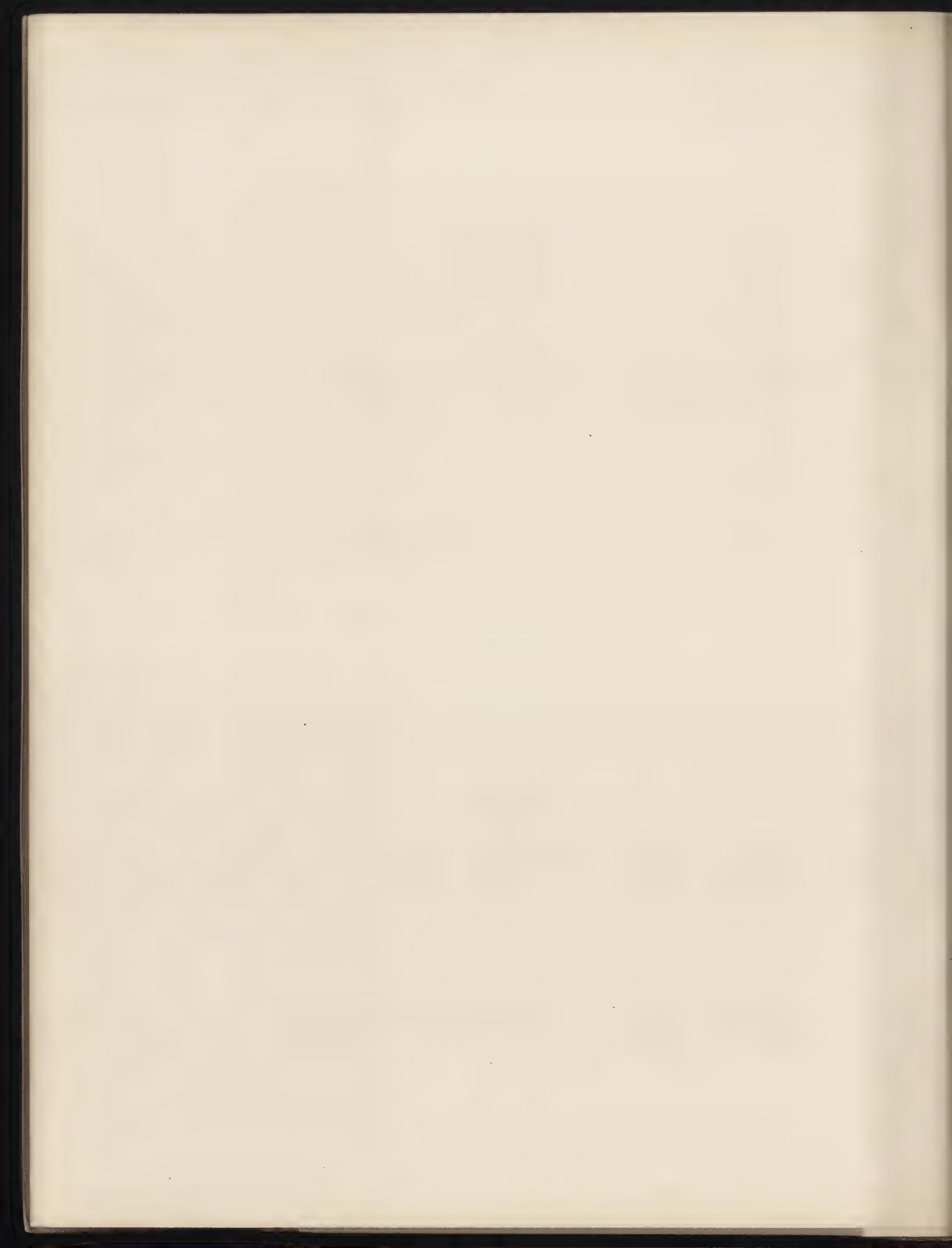




GOLD MEDAL,
1898.

Chalk Drawing from Life.

ANNIE L. HENNIKER,
CLAPHAM.





GOLD MEDAL,
1892.

Chalk Drawing from Life.

ANNIE L. HENNIKER,
CLAPHAM.



SILVER MEDAL,
1884.

Chalk Drawing from Life.

KENNETH M. SKEAPING,
LIVERPOOL.

THIRD CLASS PRIZE



SILVER MEDAL,
1884.

Chalk Drawing from Life.

A. J. GASKIN,
BIRMINGHAM.

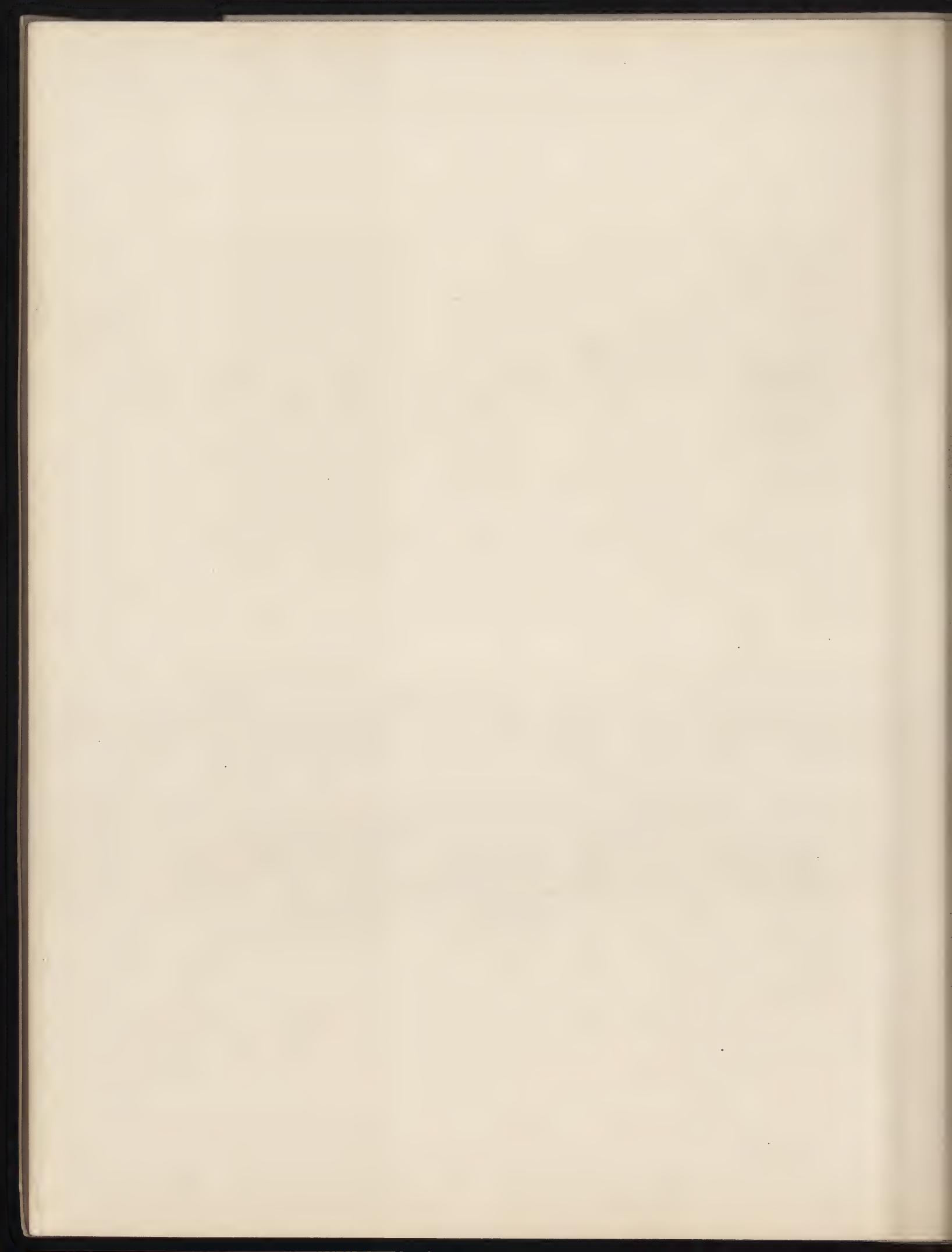


ANNE L. HENNIKER,
CLAPHAM.



GOLD MEDAL,
1892.

Chalk Drawings from Life.





SILVER MEDAL,
1895.

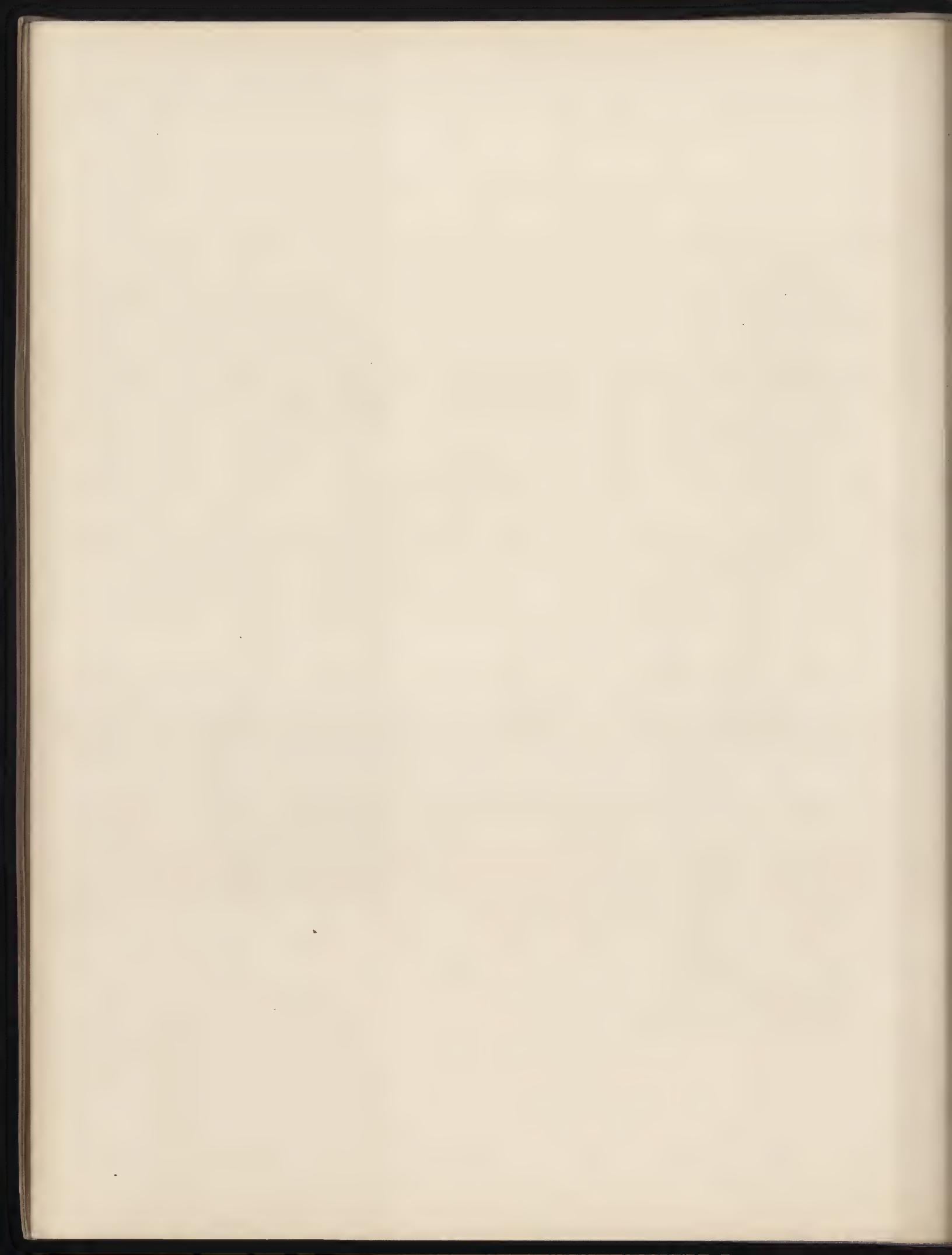
W. H. KNIGHT,
BIRMINGHAM.

Chalk Drawings from Life.



SILVER MEDAL,
1887.

HYMAN BLOCK,
BIRKBECK INSTITUTE, LONDON.





GOLD MEDAL,
1890.

Chalk Drawing from the Antique.

R. BRYDEN,
SOUTH KENSINGTON.



C. J. HOBSON,
SOUTH KENSINGTON.
SILVER MEDAL, 1894.

Chalk Drawings from the Antique.



EDITH E. BRIDDLE,
BIRMINGHAM.
SILVER MEDAL, 1894.



GOLD MEDAL,
1895.

Monochrome Painting.

LAURA JOHNSON,
NOTTINGHAM.



SILVER MEDAL,
1886.
Chalk Study of a Head from Life. Louis Mückley,
BIRMINGHAM



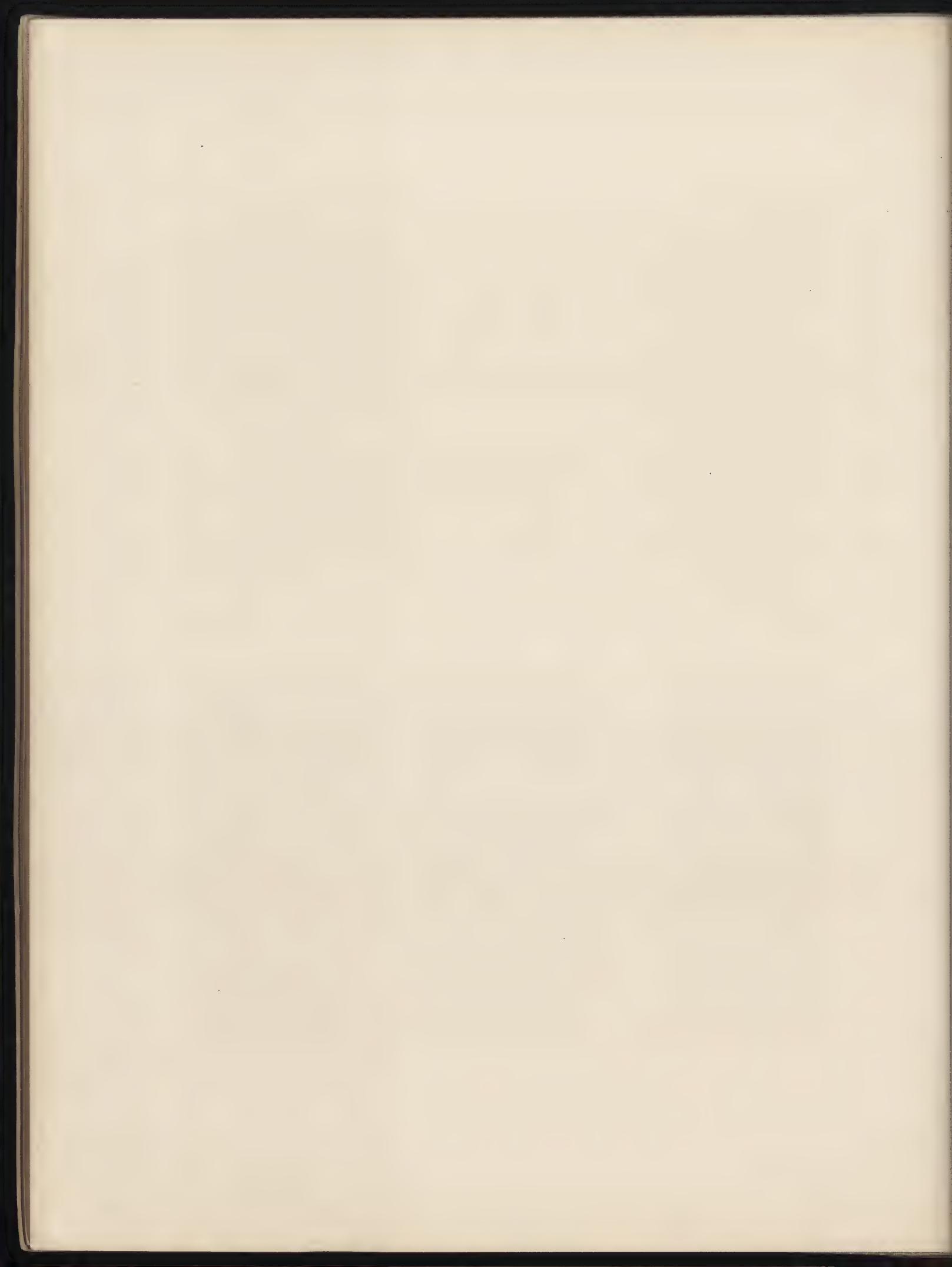
SILVER MEDAL
1888
Chalk Study of a Head from Life. WILLIAM E. EVANS,
HORNSEY.



SILVER MEDAL.
1895.

Studies of Drapery in Chalk.

ALBERT JACKSON,
HOLLOWAY.

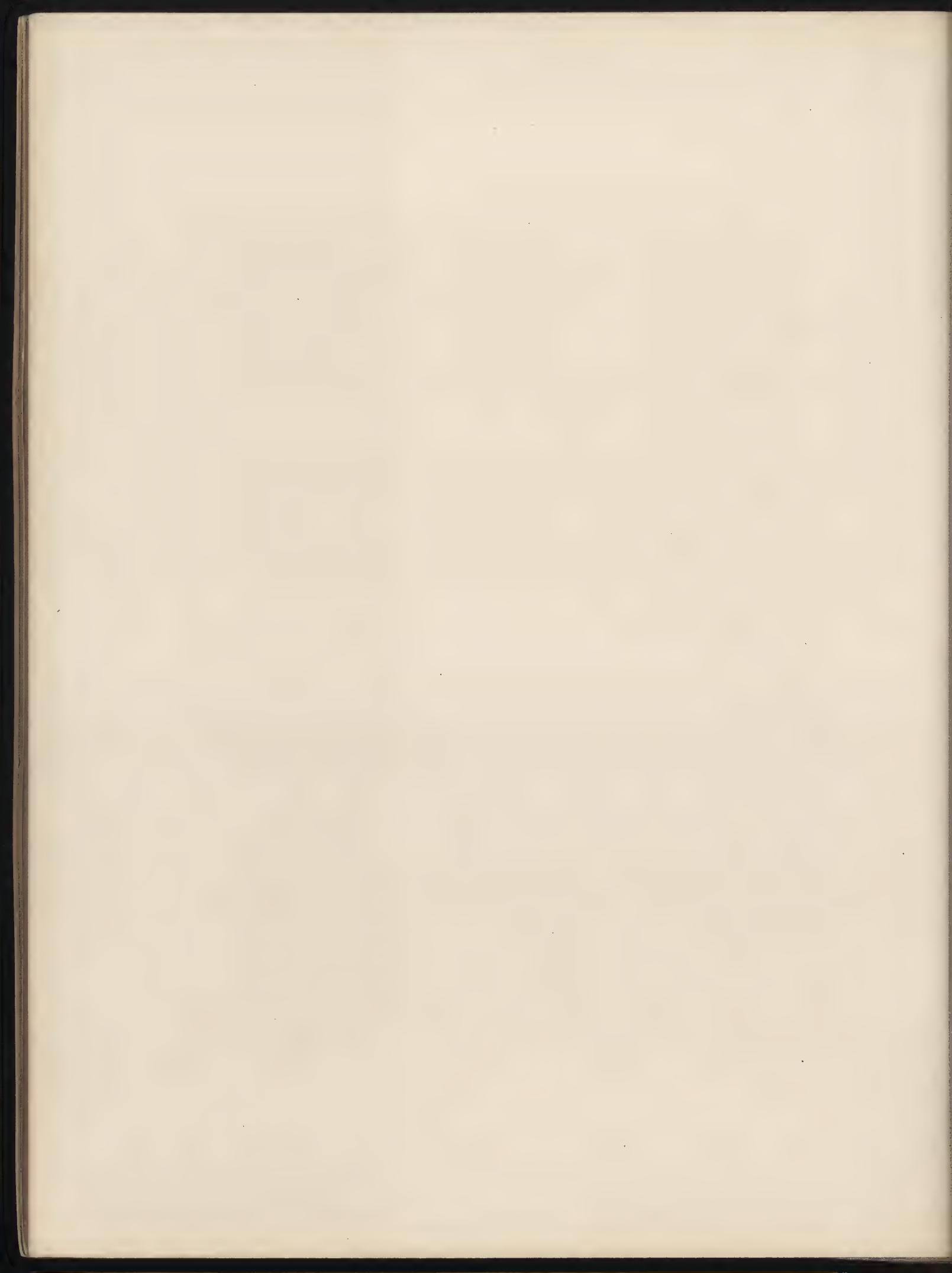




SILVER MEDAL,
1895

Studies of Drapery.

ALBERT JACKSON,
HOLLOWAY.

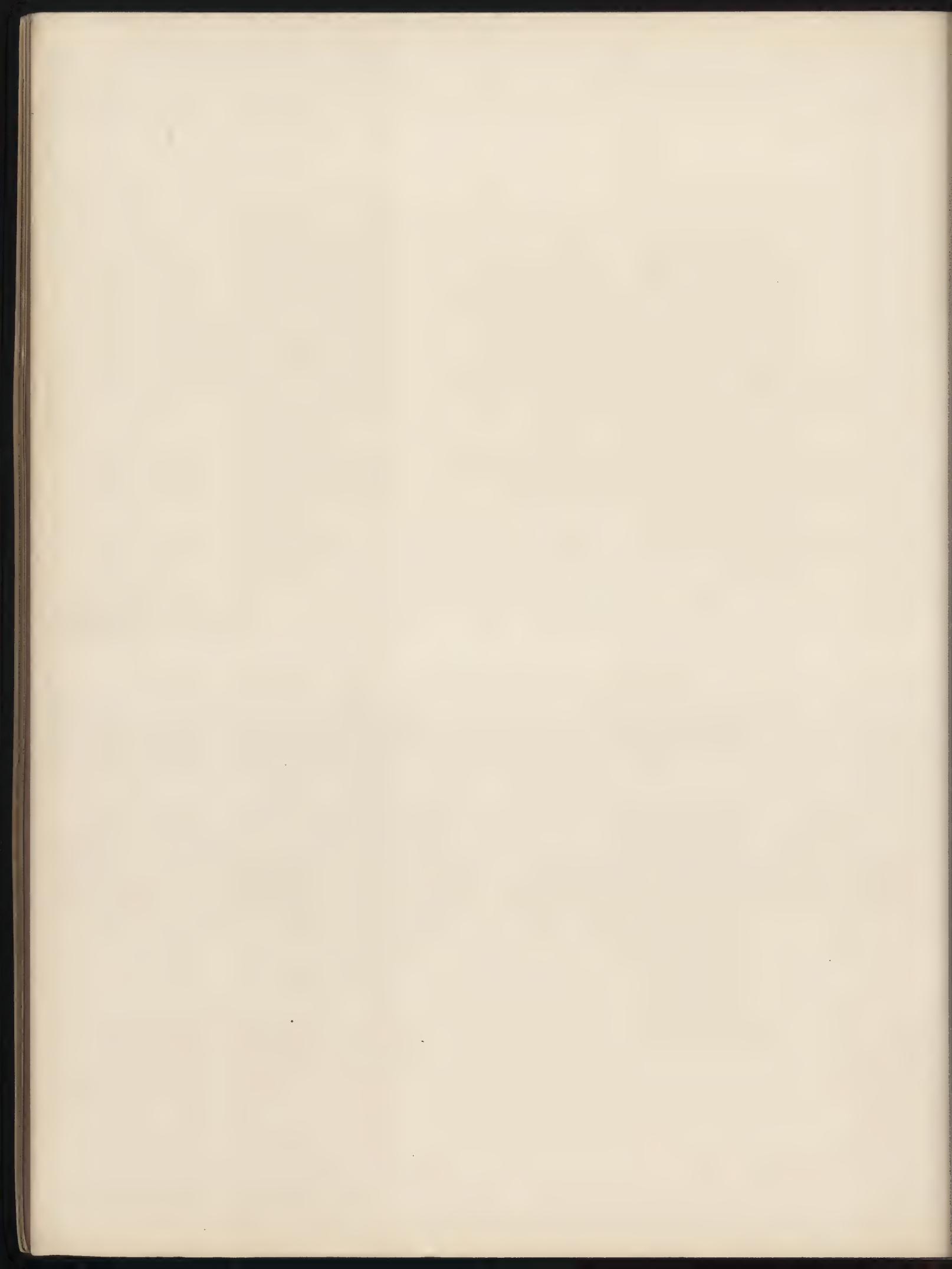




SILVER MEDAL.
1894.

Chalk Studies of Drapery.

G. HAYWOOD,
LEICESTER.





SILVER MEDAL,
1891.

Chalk Studies of Drapery.

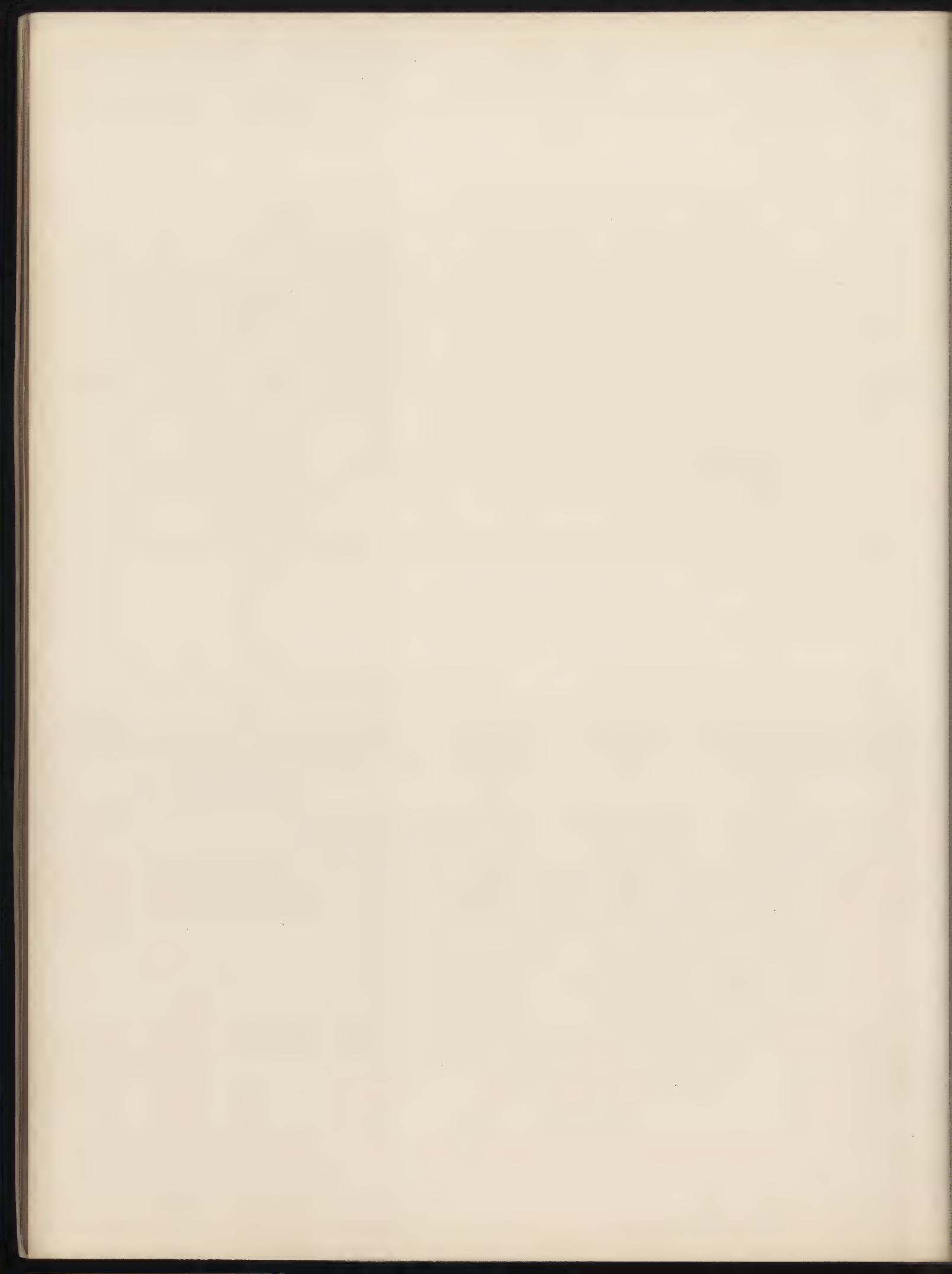
FRANCES A. E. SWAN,
MANCHESTER



SILVER MEDAL,
1889.

Chalk Studies of Drapery

R. E. GROVES,
LEICESTER.

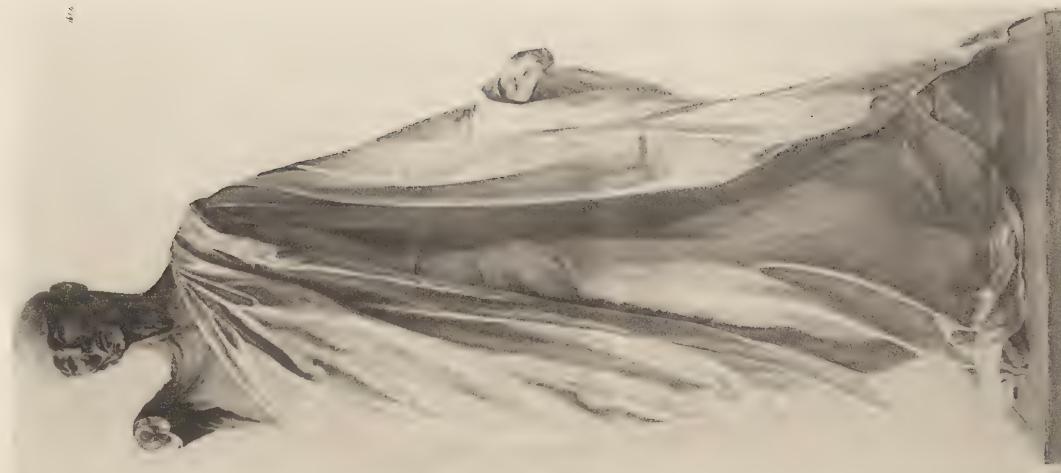




GOLD MEDAL
1885.

Chalk Study of Drapery.

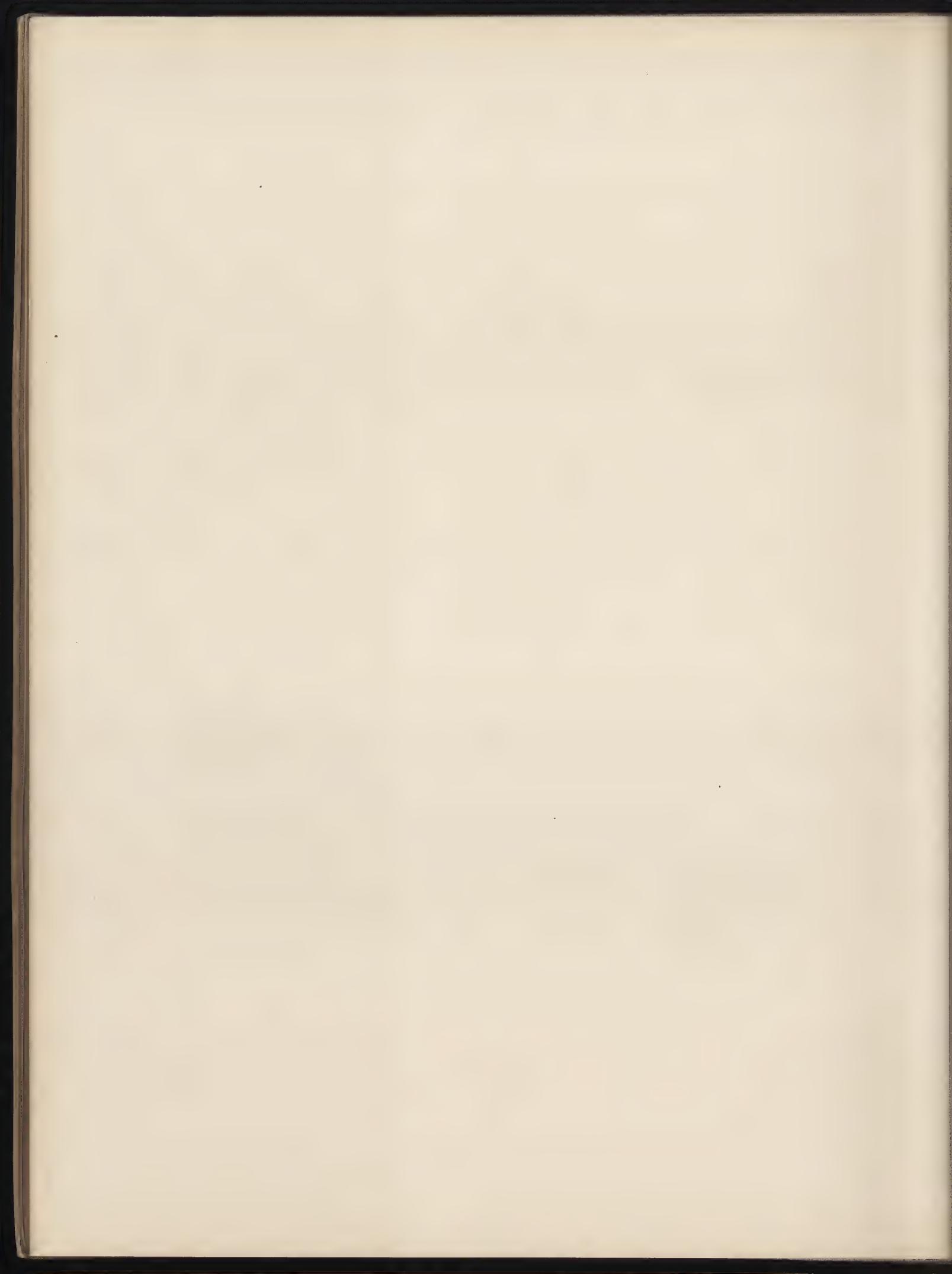
W. L. PARTRIDGE,
BIRMINGHAM



SILVER MEDAL,
1888,
MILLY WOOD,
LEEDS,
Chalk Study of Drapery



SILVER MEDAL,
1888,
LOUISA BUTCHER,
WAKEFIELD,
Chalk Study of Drapery



MODELLED DESIGNS AND FIGURE STUDIES.

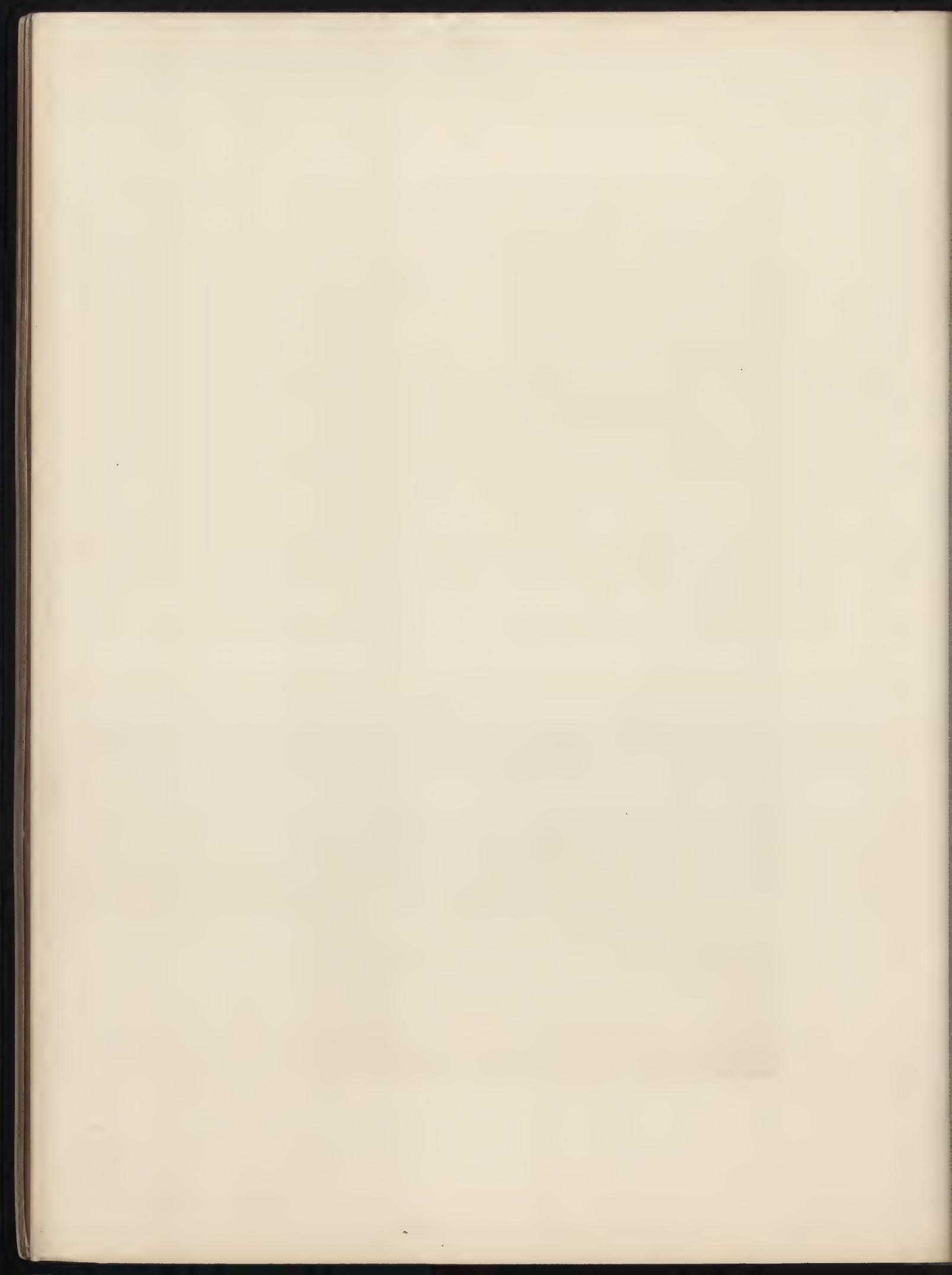
PLATES 124 TO 156.



GOLD MEDAL,
1894.

*Modelled Design for a Gold
and Silver Goblet.*

ELEANOR L. MERCER,
SHEFFIELD.





GOLD MEDAL
1895.

Modelled Design for a Bronze Candlestick.

M. LILIAN SIMPSON,
SOUTH KENSINGTON.



SILVER MEDAL,
1890.

Modelled Designs for Panels.

W. GRAY,
GLASGOW



SILVER MEDAL.
1890.

Modelled Study

F. CARDER,
WORDSLEY.

SILVER MEDAL.
1875.

*Modelled Design for a
Silver Goblet.*

FLORENCE STEELE,
SOUTH KENSINGTON



GOLD MEDAL.

*Modelled Design for a Panel*PETER McCROSSAN,
SOUTH KENSINGTON.



GOLD MEDAL,
1893.

Decorative Modelled Figure.

MARGARET GILES,
SOUTH KENSINGTON,



SILVER MEDAL,
1894.

WILLIAM B. DALTON,
SOUTH KENSINGTON.

SILVER MEDAL,
1894.

Modelled Design for a
Porcelain Vase.
A. H. CARDER,
Wordsley.



GOLD MEDAL,
1894.

Modelled Study of a Figure from Life.

ALFRED WATSON,
BIRMINGHAM,



GOLD MEDAL,
1880.

Modelled Design for a Panel.

W. PARKER,
LAMBETH.



FLORENCE STEELE,
SOUTH KENSINGTON.

Modelled Designs for Tiles.

SILVER MEDAL,
1895,

JANE M. TWISS,
SOUTH KENSINGTON.

Modelled Designs based
on the Daisy.

SILVER MEDAL.



A. MILLS,
SOUTH KENSINGTON.
SILVER MEDAL, 1895.

Modelled Studies in Relief from Life.

JANE M. TWISS,
SOUTH KENSINGTON.
SILVER MEDAL, 1895.



GOLD MEDAL.
1888.

Modelled Study of a Figure from Life.

ERNEST FABIAN,
SOUTH KENSINGTON.

SILVER MEDAL,
1894.

Modelled Wall Tiles.

S. ANNIE WILLIS,
PLYMOUTH (Technical School).



SILVER MEDAL,
1892.

Modelled Panel.

GEORGIE C. FRANCE,
BIRMINGHAM.



GOLD MEDAL,
1890.

JOHN J. HUGHES,
DUBLIN.

Modelled Design for a Frieze.

JOHN J. HUGHES,
DUBLIN.



GOLD MEDAL
1892.

Model in Relief from Life.

MARGARET GILES,
SOUTH KENSINGTON.



SILVER MEDAL,
1895.
G. J. GARDER,
WORDSELEY.

Design for a Frame.



SILVER MEDAL,
1894.
H. PEERS,
WORDSELEY.

Design for a Ceiling.



GOLD MEDAL
1895.

Modelled Design based on the
Celery Plant.

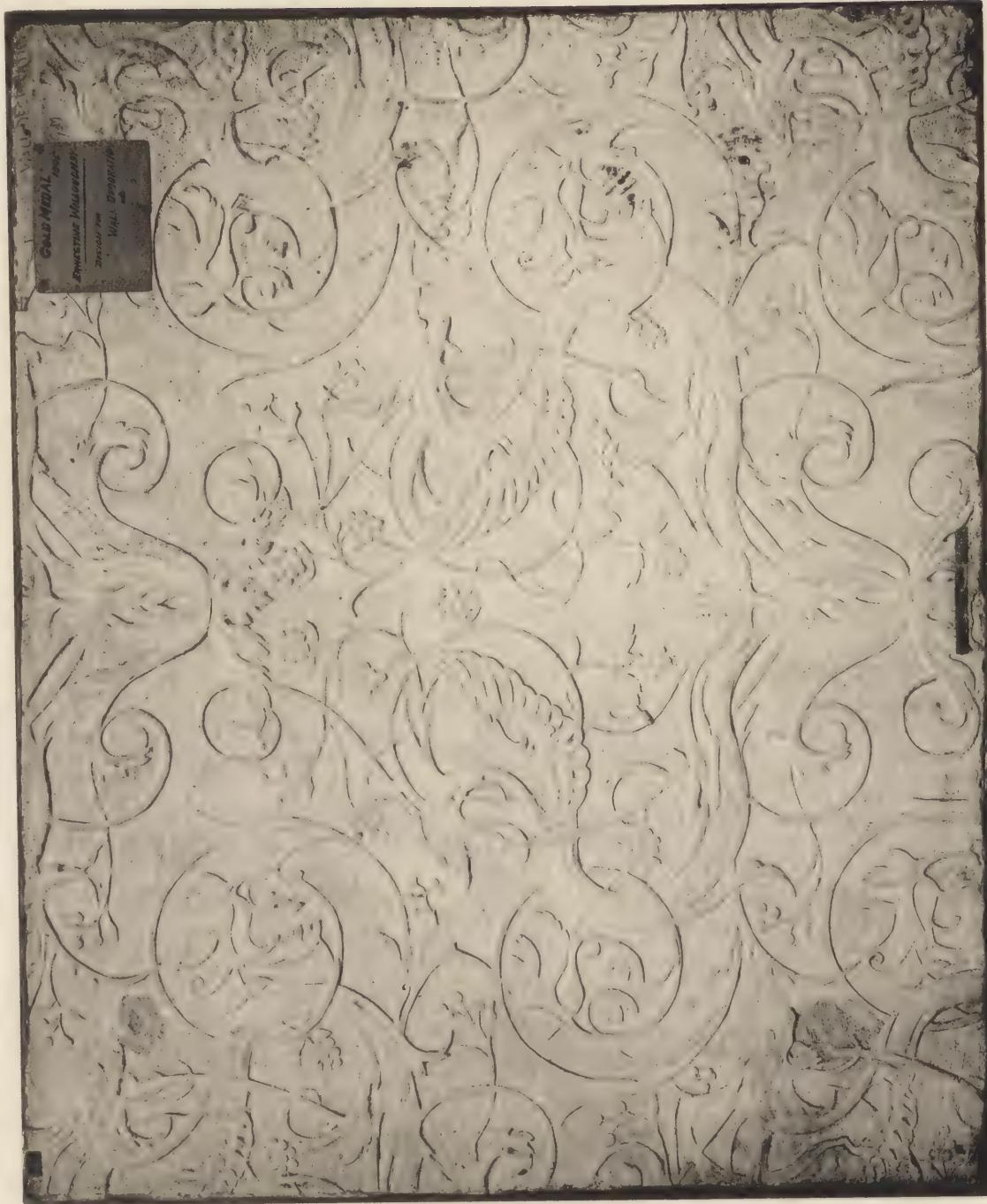
CHARLES A. SHERMAN,
BRISTOL (Kensington House).



ESTHER MOORE,
SOUTH KENSINGTON.
SILVER MEDAL, 1893.

Decorative Modelled Figures.

LILIAN SIMPSON,
SOUTH KENSINGTON.
SILVER MEDAL, 1893.



ERNESTINE WILLOUGHBY,
PLYMOUTH (Technical School)

Modelled Wall Decoration.

GOLD MEDAL,
1895.



LILIAN SIMPSON,
SOUTH KENSINGTON.

*Modelled Design for a Book Cover
in Pierced Silver.*

HON. AWARD,
GOLD MEDAL.

J. SHIELDS,
MANCHESTER.

Plaster Frieze.

SILVER MEDAL,
1887.



EDWARD CROMPTON,
SOUTH KENSINGTON.

Plaster Frieze.

SILVER MEDAL,
1885.



GOLD MEDAL,
1887.

Modelled Design for a Caryatide. J. RHIND,
SOUTH KENSINGTON.



SILVER MEDAL,
1892.

J. MASON,
BIRMINGHAM.

Modelled Design for a Panel.





SILVER MEDAL,
1894.

Modelled Design for a Frieze.

F. SHUKER,
WORDSLEY.

SILVER MEDAL,
1891.
J. J. HUGHES,
DUBLIN.
Modelled Design for a Panel.

SILVER MEDAL,
1889.

Modelled Spandrel.

C. W. McKECHNIE.

SILVER MEDAL,
1884

Panel in Plaster.

FREDERICK ROGERS,
LAMBETH.



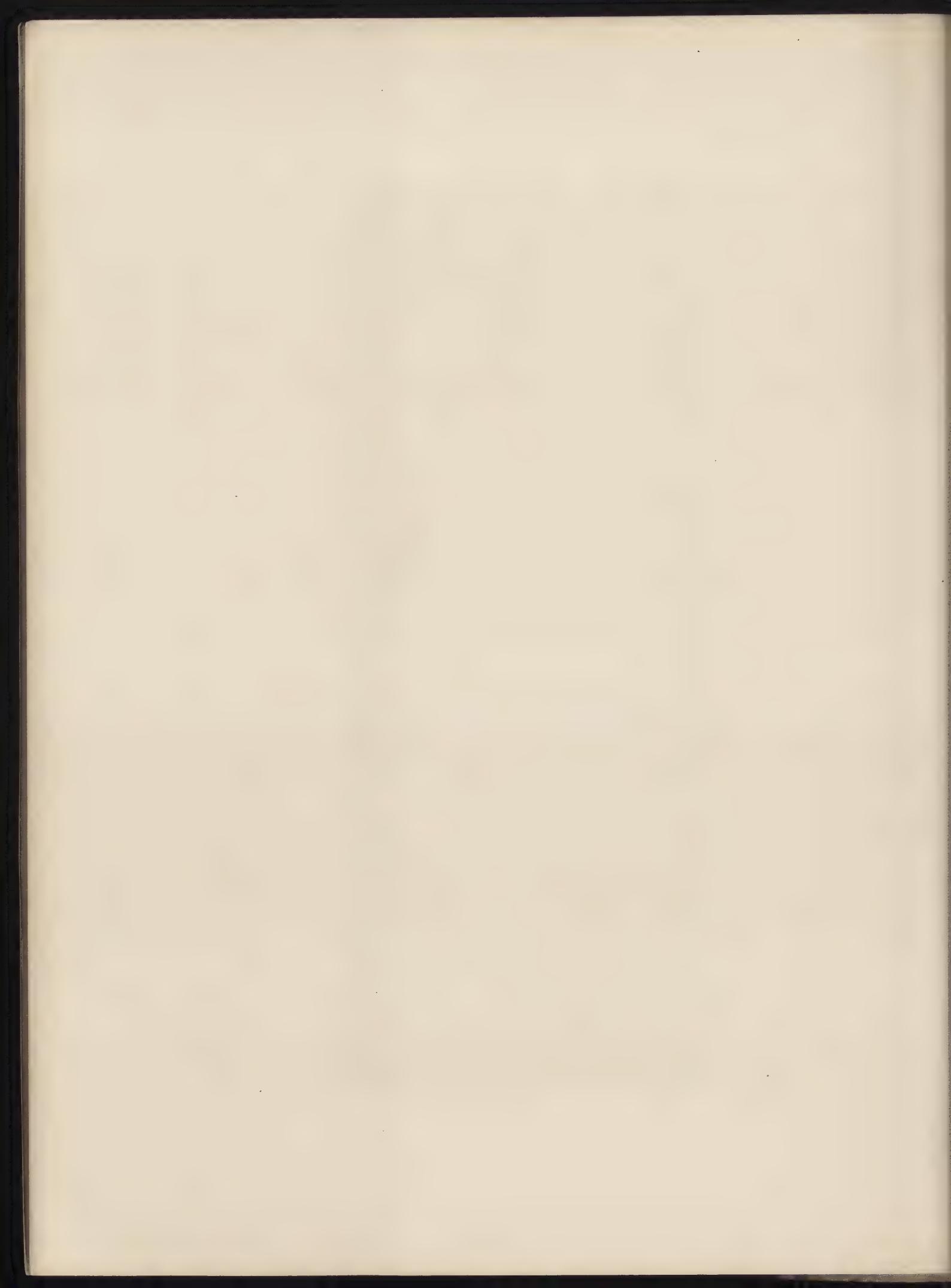


MARGARET GILES. : S. KENSINGTON.

GOLD MEDAL,
1892.

MARGARET GILES,
SOUTH KENSINGTON.

Modelled Design for a Frieze.



SILVER MEDAL,
1886.

Portion of Pediment for over a Door.

ANNA DABIS,
SOUTH KENSINGTON.



SILVER MEDAL,
1885.

Panel representing Commerce.

J. CASSIDY,
MANCHESTER.



A. J. KWIAŁKOWSKI.
HANLEY.
SILVER MEDAL, 1890.

Modelled Designs for Porcelain Vases.

LILIAN M. MORRIS,
HANLEY.
SILVER MEDAL, 1891.

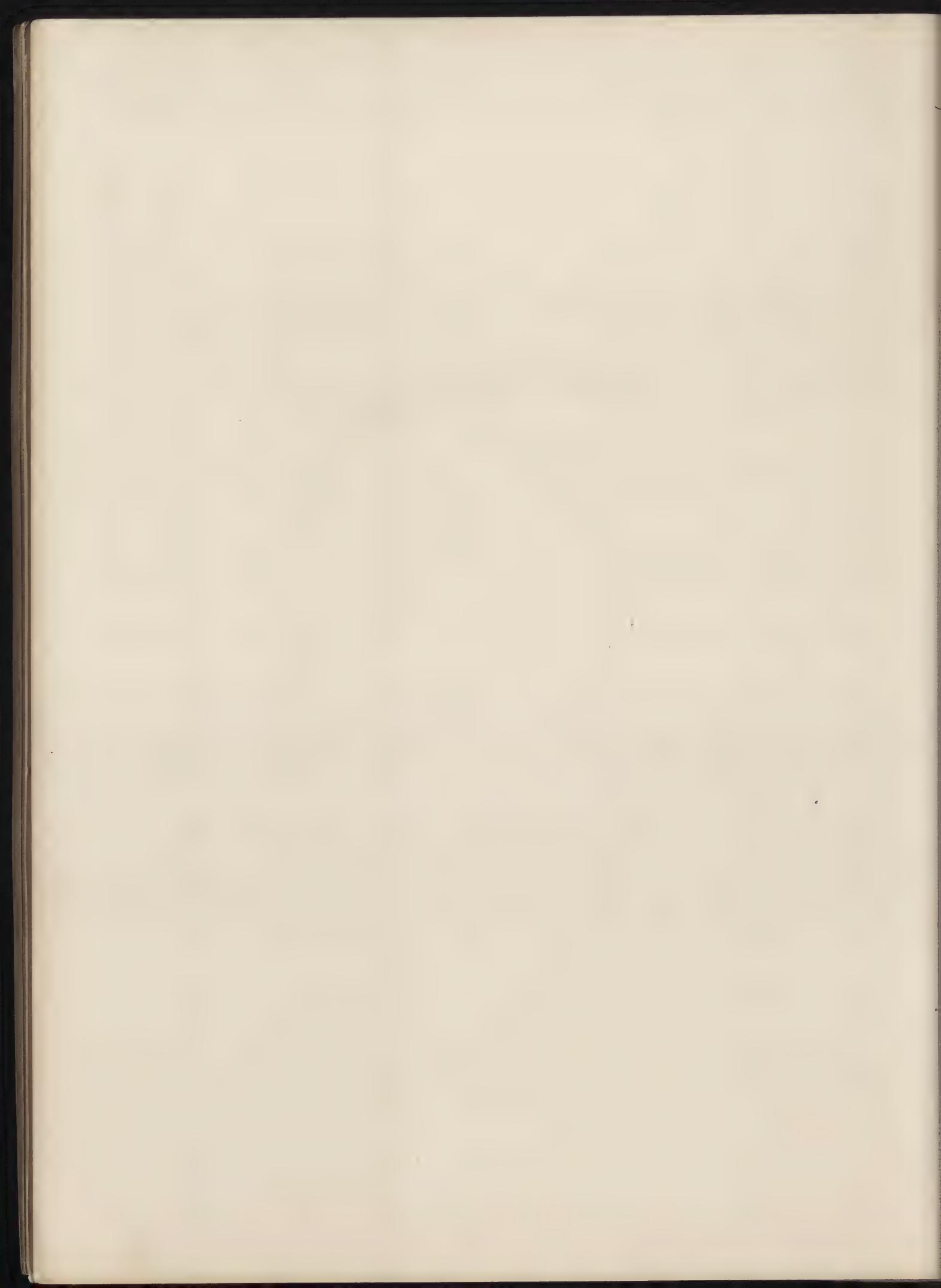




GOLD MEDAL,
1890.

Decorative Modelled Panel.

DAVID MCGILL,
SOUTH KENSINGTON.

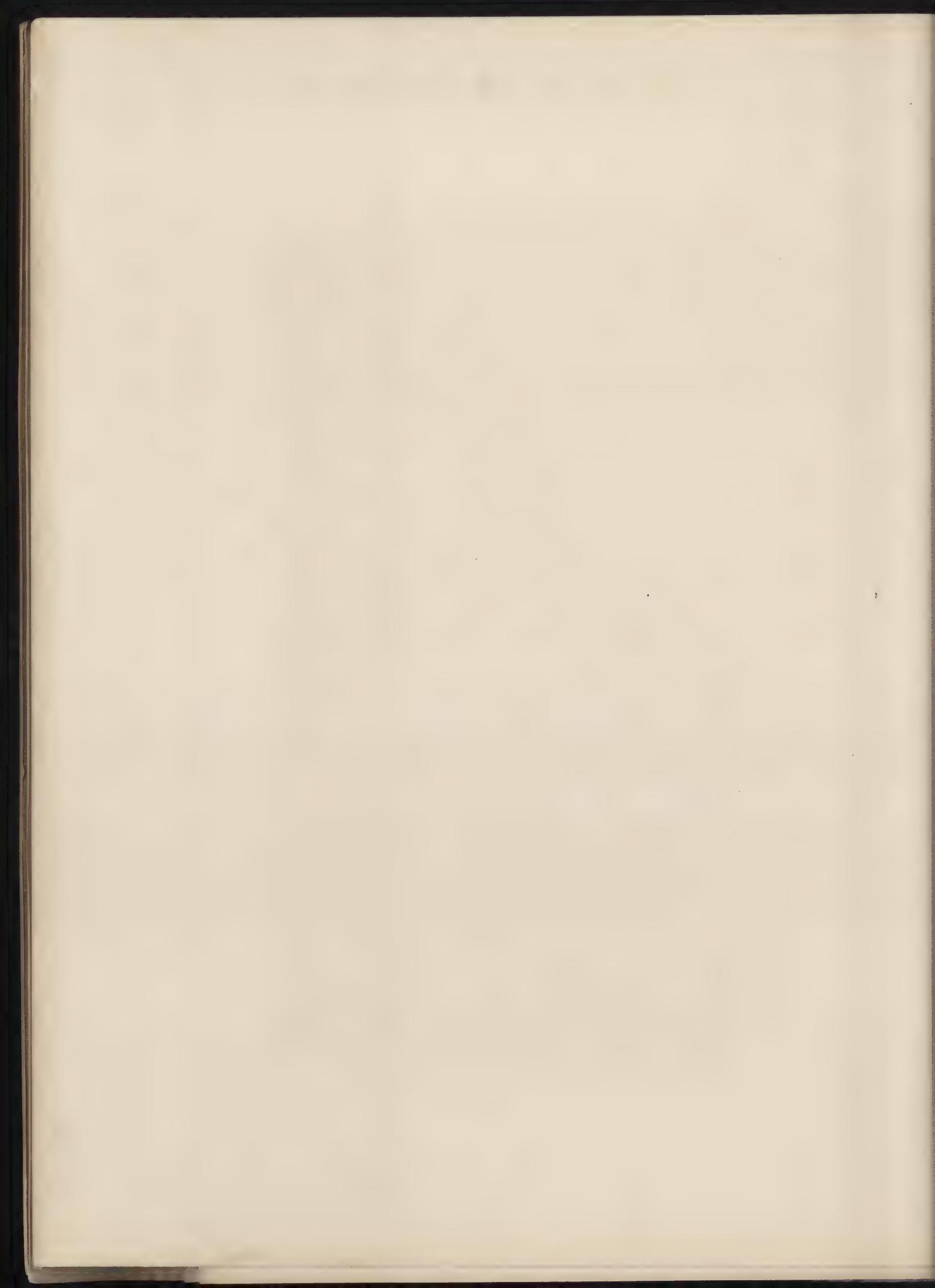




W. C. UNWIN,
SOUTH KENSINGTON

Model in Relief from Life.

GOLD MEDAL,
1892.



SILVER MEDAL,
1891.

Modelled Designs for Medals.

DAVID MCGILL,
SOUTH KENSINGTON,



SILVER MEDAL,
1893.

Modelled Designs for Medals.

O. WHEATLEY,
BIRMINGHAM,

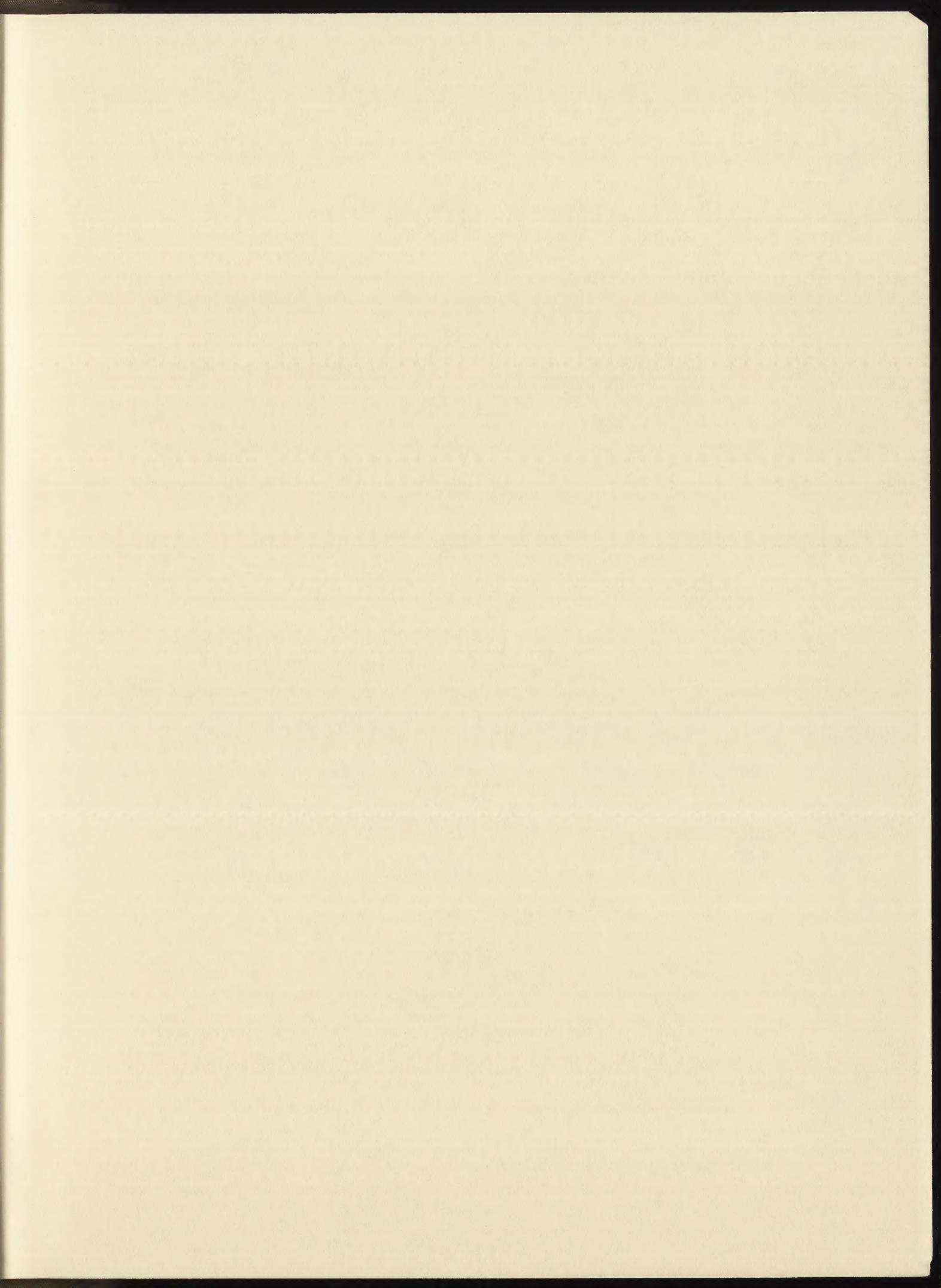


SILVER MEDAL,
1893.

Modelled Study of a Figure from Life.

H. S. GAMLEY,
EDINBURGH.





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